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**John  
Schofield**

Jazz groove  
maestro tells  
GT, "If I tried  
to play  
normal stuff,  
I'd fall flat on  
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### ON THE GTCD

**Bach** - Invention no 13  
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**Joe Satriani** - six rock riffs  
**Carlos Santana** - style study  
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June 1998

**GUITAR**  
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Ebet Roberts/Redferns

Who's frightened Eddie? Can't have been nice Supergrass, must have been nasty Iron Maiden!



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- |   |   |   |
|---|---|---|
| <b>1. Intro/Tuning</b>  | <b>8. Unplugged</b><br>Backing track #1               | <b>15. GT Tips</b><br>Backing track #1        |
| <b>2. Geoff's Blues</b><br>Hendrix Rhythm                                       | <b>9. Unplugged</b><br>Backing track #2               | <b>16. GT Tips</b><br>Backing track #2        |
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| <b>6. Main Transcription</b><br>Backing track                                   | <b>13. Beyond Rock</b><br>Left and right hand tapping | <b>20. Lick Library</b><br>Ocean Colour Scene |
| <b>7. Unplugged</b><br>'Invention No 13' – J S Bach                             | <b>14. GT Tips</b><br>Harmony Guitar                  |   |

### Making the grade

All the transcriptions and lessons in *GT* are graded in order to give you a rough guide as to a piece's level of difficulty. There are three categories, which we've divided as follows:



'Easy' will signify that a piece contains very few or no technical challenges.



'Moderate' implies that a piece contains a few awkward moments which might need a fair amount of work before a

good level of performance can be achieved.



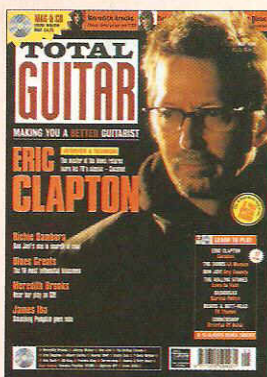
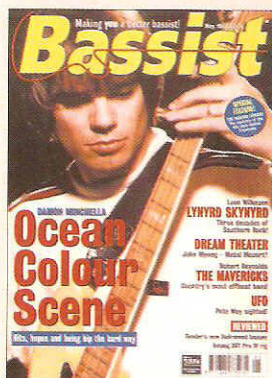
'Hard' indicates a fairly high level of difficulty.

This is by no means all encompassing and is meant only for guidance.

Cover photo of Gaz Coombes by Lorenzo Aguis/Idols  
CD cover illustration of J S Bach by Jurgens

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### From the top

You've got to admit that Bach and Supergrass imply that we're taking quite a wide angle on guitar playing in this issue! And going from Santana to Ocean Colour Scene covers a fairly vast area, too. I think that the most important thing here is to keep a completely open mind...

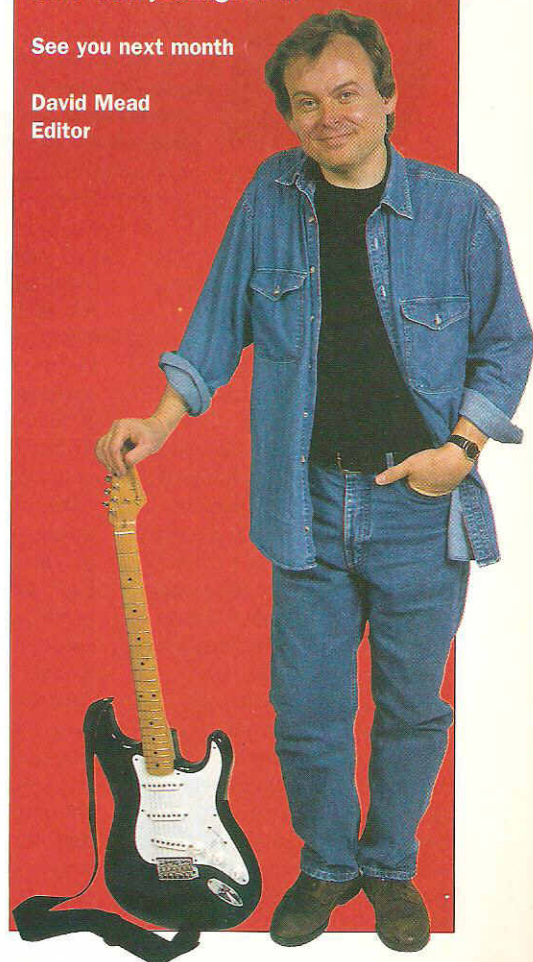
As a student of the guitar, I would sit and work my way through a classical piece as eagerly as I would a jazz or heavy rock tune. I felt there was something I could learn from everything I encountered, and it's all ended up in my playing somewhere.

As a teacher, I always made a point of introducing my pupils to 'foreign territory' occasionally, in the belief that it would help whip the blinkers off and give their playing a new edge.

As *GT's* editor I wonder sometimes how many of you 'have a go' at transcriptions which would normally fall outside your tastes in music, without someone behind you actively encouraging you to do so. Variety is vital in any learning process – you never know what Bach could do for your rock playing (look what he did for Malmsteen and Blackmore!) or what some country licks could do for your blues style. So go on, take a walk on the other side of guitar street every so often – you never know what you might find!

See you next month

David Mead  
Editor





# News

HOT OFF THE FRETWIRE!

## Nice One, Phil!

GT's CD producer and A-Z guru Phil Hilborne is shown here fondling the guitar of his dreams, a brand new PRS Artist Signature. A delightful shade of light Royal Blue, Phil's new baby is bristling with custom features; it has PRS

Dragon pickups which are coil-tapped via a push-push pot on the tone control, heavily figured abalone inlays in the Brazilian rosewood neck, a specially selected quilted maple top (from Paul Reed Smith's own supply, no less!), a back-routed trem, and gold-plated parts. We understand that the Hilborne piggy bank is around five grand lighter as a result! Phil's main guitar to date is another PRS which has seen duty on over 1000 gigs and every single CT CD! The new six-stringer makes its GT CD debut with next month's Toto A-Z feature. PH ordered his custom dream machine through PRS distributors Washburn UK - and you can, too. Give them a ring on 01462 482466 and dial yourself a serious guitar. We're not jealous, incidentally. Well, maybe just a bit...

**Beware of cheap imitations: "My other guitar is a PRS", Phil gloats.**



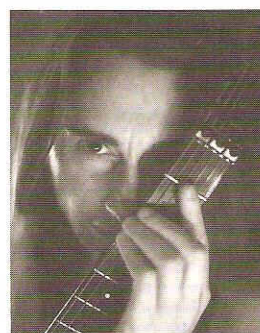
## Standing Ovation

The Registry Of Guitar Tutors, US Ovation manufacturers, Kaman Corporation and UK/Eire Ovation distributors, John Hornby Skewes have joined forces to set up a new, annual award for musical talent. The lucky winner of the award will receive a brand, spanking, new Ovation guitar of his or her choice to the value of £1,500. The award will go to the person showing the most talent and potential in a Registry Of Guitar Tutors electric guitar examination. In practice, all students who are under 25 at the time of sitting an RGT/LCM exam and receive an honours pass and an examiner commendation will automatically be entered. Short-listed candidates will then be asked to fill in an application form which

the judges will choose one winner in each of the three award years. Electric guitar players can now attain internationally recognised qualifications through the Registry Of Guitar Tutors; their examinations are validated and certificated by the London College Of Music and licensed by The Department Of Education as vocational qualifications. There are nine grades from preliminary through to eight and Registry Publications produce handbooks to accompany each grade. For a free examination syllabus or further information on the Ovation Award, write to: The Registry Of Guitar Tutors, Registry House Churchill Mews, Dennett Road, Croyden, Surrey CR0 3JH. Tel: 0181 665 7666.

## Satch Wants More!

We hear that our pal and ex-Guitarist contributor, Keith More, has been invited by Joe Satriani to play on a couple of forthcoming G3 tour dates. Apparently, Joe has been raving about Keith's current album, *Guitar Stories*, to all his guitar-playing chums. If you fancy giving said platter a listen, give Selective Records a ring on 0181 685 0136 and tell them GT sent you. Keith's confirmed G3 dates are: Glasgow, Clyde Auditorium 15th May London, Wembley Arena 21st May For tickets, ring the G3 credit card hotline on 09909 321 321



Keith More joins Joe Satriani at Wembley

## 1998 Bath International Guitar Festival

Following last year's resounding success, The International Guitar Festival is joining forces with NGSW, America's most prestigious workshop organisation, to stage a seven-day summer school in Bath from 1st-8th August.

Based at the beautiful Bath Spa University College, budding guitarists can book for all seven days of the summer school, or one or two days at a time. The course can be residential or non-residential and the fee includes all meals and tuition. Live concerts will be staged throughout the week by the many internationally-renowned artists attending the festival, at various venues in Bath.

Summer School activities are divided into three categories, beginners, intermediate and advanced. Each day is packed full with events, with highlights including fingerstyle, blues, jazz, rock and heavy metal, as well as recording techniques and composition.

You'll benefit from the expertise of some of the world's top guitarists whose skills cover the full spectrum of modern music. These include the brilliant Dominic Miller, (Sting, Peter Gabriel, Sheryl Crow and Bryan Adams), Terry Syrek, (Marty Friedman, Paul Gilbert).

John Renbourne, Antonio Forcioni and top British guitarist, Steve Fairclough will be holding classes on fingerstyle. On the blues front, top blues guitarist, Matt Smith, (BB King, Jonny Winter, Buddy Guy and the Spin Doctors) will be in attendance. Jazz fans can learn from the skills of New York University's guitar guru, Mark Dzuiba, and for all you bassists out there a special bass class is planned with Gary Willis, (Scot Henderson).

There's much more, including the Takamine Young Acoustic Guitarist of the Year competition, and special masterclasses by leading lights from the rock press. At the end of the week there's the opportunity to perform live on stage as part of a special student concert.

### 1 week programme

Residential.....	£425.00
Young Guitarist access price .....	£385.00
Non-residential.....	£275.00
Young Guitarist access price .....	£235.00

### 3 day programme

Residential.....	£195.00
Non-residential.....	£125.00

### 1 day programme

Residential (24 hours stay) .....	£70.00
Non-residential.....	£45.00

Brochures are available from: Emmanuelle Ginn at Bath Spa University College on: 01225 875522. Fax: 01225 875444.

E-mail: e.ginn@bathspa.ac.uk. For more detailed information about the programme contact The International Guitar Festival on: 0171 831 0345. Fax: 0171 831 0346

E-mail: igf@guitarfestivalin.demon.co.uk Or write to: The International Guitar Festival PO Box 3697 London NW3 2HQ



## Science Of Strings

Elites are releasing a new range of strings designed for acoustic guitar. If you want a bright tone and long life, then the Science Of Sound Series strings are what you're after. They're available in four matched sets: Ultra Light Tens (10-48), Extra Light Elevens (11-50), Standard Light Twelves (12-52) and Medium Gauge Thirteens (13-56) and are available from all good music stores now.



**Elites Lights: designed specifically for acoustic guitars**

## And Justice For All?

It looks like the proposed release of *Bay Area Thrashers*, an album of early, live Metallica, is to be scuppered by the band themselves. Legal action has been taken by their heavinesses, who claim that the LP is made up of low-quality studio demo tapes with overdubbed crowd noise.

Ranch Life, the label to release the album, are adamant that the recording is unadulterated, live Metallica. However, the band themselves remain unconvinced of its authenticity and, as owners of the material under dispute, have warned anti-bootlegging bodies of its release on April 27th. The wrangle continues...



**Bay Area Clashers: Metallica oppose unauthorised album**

## Power Struggle

After trying to develop their own product, the US Military have turned to SoundTech for an amp suitable to be fitted into their latest fighting tank simulator. The PS802 Powersource amp weighs in at 8kg and is ideal for the job due to its compact size and reliability while its 800-watt power output will help accurately reproduce the sound

pressure levels found in a real combat situation. So, if it's military precision you're after, this could be the amp for you. The PS802 Powersource amp is available in the UK through Smart Sound Direct at £449 including VAT, so if you fancy enlisting, contact Smart Sound Direct on 01883 346647 for further details.

## Taylor's Made Up



**GT's Martin Taylor is honoured by South Ayrshire Council Provost Robert Campbell**

*GT's* Martin Taylor was guest of honour recently at a function held to celebrate his 25 year contribution to music. South Ayrshire Council Provost, Robert Campbell, thanked Martin for his work on several Scottish tourist industry films, and for backing the proposed Ayr College of Music and Recording Technology (due to open in 2000), as well as acting as a great ambassador for Scotland. We gather that our lad was honoured and quite choked by

the whole affair – bless!

Martin's illustrious career has included, amongst other things, playing with Stephane Grappelli and scoring a Stateside number one album (*Sarabanda*). He is the biggest-selling jazz artist in Britain and is also known for his

version of Robert Palmer's 'Johnny And Mary' (aka the music from the 'Papa – Nicole' TV ads, covered by *GT* in our May, June and July 97 issues).

You can catch Martin's virtuoso guitar on his solo world tour or with his gypsy jazz group, Spirit Of Django. For further details, write to: PO Box 8403, Maybole, Ayrshire KA19 7YB. If you can't wait that long – fear not; check out Martin's column, *Taylor Made*, on page 74 of this very issue, and listen to his version of 'Danny Boy' on track 17 of the *GT* CD.

## Park Your H&K Here!

Thinking of treating yourself to a bit of new gear after all your hard practising on the *Guitar Techniques* tutorials? Why not let someone else do the ground work for you? International guitar demonstrator Steve Fairclough is going to be showing off his latest licks on Parker guitars and Hughes & Kettner amplification. Why not go along to one of the three clinics he'll be performing at to check out the sounds this gear can produce.

**Tues May 12th** Farnham, Surrey

Tel: Guitar Village, 01252 726821

**Tues May 19th** Norwich

Tel: Academy Of Sound, 01603 666891

**Tues June 2nd** Hull

Tel: Foxes Music, 01482 441515.

## Don't Pass The Biscuits!

As of April 27th, Strange Fruit will be releasing recordings from 'The King Biscuit Flower Hour'. A series of classic concert recordings are planned monthly, comprising an impressive cross-section of popular music from the last 30 years.

*Motörhead Live On The King Biscuit Flower Hour* was recorded in 83 at L'Amour East in Queens, New York and features a 20-minute interview with Lemmy. The track list includes: 'Back At The Funny Farm', 'Tales Of Glory', 'Marchin' Off To War', 'Iron Horse'/'Born To Lose', 'Another Perfect Day', 'Shine' and 'I Got Mine'.

*Iggy Pop Live On The King Biscuit Flower Hour* was recorded in 88 at the Channel in Boston. This album includes: 'Instinct', 'Kill City', 'Nineteen Sixty Nine', 'Penetration', 'Power And Freedom', 'High On You', 'five Foot One', 'Johanna', 'Easy Rider',

'Tuff Baby', 'I Feel Alright', 'Winners And Losers/Scene Of The crime', 'Search And Destroy', 'Cold Metal', 'Squarehead', 'No Fun' and, 'I Wanna Be Your Dog'.

*Gentle Giant Live On The King Biscuit Flower Hour* is a 1975 recording including 'Proclamation', 'Funny Ways', 'The Runaway', 'Experience', 'So Sincere', 'Knots' and 'The Advent Of Panurge'.

The last part in the first batch of this series of live releases is *Emerson, Lake and Palmer Live On The King Biscuit Flower Hour*. It dates from 1974, and tracks include 'Peter Gunn Theme', 'Tiger In A Spotlight', 'C'est La Vie', 'Plano Improvisation', 'Maple Leaf Rag', 'Drum Solo', 'The Enemy God', 'Watching Over You', 'Pirates', 'Fanfare For The Common Man', 'Hoe-down', 'Still, You Turn Me On' and 'Lucky Man'.

May's releases include Renaissance Pt 1, John Entwistle, Girlschool and Uriah Heep. Naturally, *GT* will be giving these releases the once over in *Cue And Review* in the near future.



# Groovin' out! John Scofield



See for Miles: John Scofield first gained fame playing for Miles Davis

One of the most respected jazz guitar players returns with a funky new album  
**Cliff Douse** meets the man called Sco...

**M**iles Davis has a lot to answer for. Not only did he change the course of jazz at least twice, but he also helped to profile some of the most prominent guitar players of the genre. Back in the 60s his albums showcased the unique virtuosity of John McLaughlin, while his later 80s recordings featured the likes of then-unknowns such as Mike Stern and John Scofield.

"Sco" was born in Dayton, Ohio, on December 26, 1951. He grew up with a passion for blues and R&B, and studied at the prestigious Berklee school in Boston. He joined Billy Cobham's band before his legendary stint with Miles, and since then has been a highly successful recording artist in his own right. With an arsenal of blues-influenced, across-the-beat phrases and angular modal passages, Sco is firmly established as one of the big names in jazz guitar.

And now he's back, with the release of *A Go Go*, a very, very groovy new album...

"Yeah, it's groovin' out! We didn't want a real fancy mix with this album. We just wanted the sound to be really direct and in





**Sco on the job:** "I never really expected to 'make it' back then. I just wanted to be a professional musician, no matter what it took"

your face. It's a style that really does suit me and I think it came out really well."

The other musicians on the album are Billy Martin (drums), John Medeski (organ) and Chris Wood (bass), a renowned trio who have also been setting the US jazz world alight with their own infectious grooves. How did Sco meet the guys?

"Well, we're all from New York and I had known about them for years. But when I heard their latest record, *Shack-man*, I thought, 'This is for me – these guys are great!' I really, really loved the way that they approached rhythm, especially the grooves that the drummer played. In some ways it was similar to stuff that I had been doing over the years, and I realised this could be a real

opportunity – they were, in effect, a rhythm section in search of a guitar player. So I got in touch by calling and leaving a message on their fan line. They actually thought it was a joke, because they called back three weeks later and said, 'Is this really John Scofield, or are you just messing around?' And it was really me, so we talked and got together. The way these guys worked on my album was fantastic. Because they were already so comfortable playing with each other, they ended up interpreting my tunes in a really special way that only an existing group can do."

So how did he go about recording the album?

"Most of it was done with just one guitar, which I played live with the band. But on one track

I played a rhythm acoustic guitar and then added some lead electric overdubs. And another had an acoustic overdub, but all of the other numbers were just recorded live with the band.

"I had a couple of the tunes lying around already, but I wrote most of the new tunes in about ten days. And yet I think they hold together more than almost any other record I've done. But I wasn't trying for that – I just recorded a bunch of songs, and then, when we put them into sequence they just seemed to go well together. It was a bit of a fluke."

One piece is called 'Kubrick'. Is this anything to do with the legendary film director?

"That's Stanley, yeah. 'Kubrick' is a dark mood piece – dark and almost cinematic. That tune and 'Deadzy', a sort of dirge, are completely different from the other upbeat songs on the album."

And the track, 'Southern Pacific', has a wonderfully loose groove, almost as if the band were, well, *drunk* when they recorded it!

"Well, we don't drink in the studio [laughs], but we've taken years trying to learn how to sound like we're drunk. That track is real lazy."

A number of the cuts feature a weird, metallic electric lead sound, something like a flanger with a lot of modulation. What does Sco use to get this sound?

"That's an old purple Ibanez stereo chorus pedal. I've had it for a long time, and it's turned up all the way to get that really funky, 'phoney-leslie' sound. It's actually broken right now so I'm getting it fixed. The only other effect I used on this record was a Rat distortion pedal."

And what guitars and amps were used on *A Go Go*?

"I'm still using the Ibanez Artist (Scofield signature guitar) for all of the electric stuff. The acoustic guitar is an old Martin – I can't remember the model number, but it's a small guitar and it was built around 1940.

"The amp is different for me – a Matchless AC30, from California. It's a 35 Watt, one 12" speaker combo, and it makes

a great sound. So I just went into one of these and I also took a direct signal, after the effects, to add just a little bit of mono DI."

### Atlantic crossing

Sco's about to tour the UK with his own quartet...

"I'm bringing my own band over to the UK to play soon. It's exactly the same instrumentation as on the record, but with different players. Medeski, Martin and Wood have their own record that's coming out and so they'll be busy promoting that. But my band is a bunch of guys I've been playing with for a long time. It's Bill Stewart on drums, Larry Goldings on keyboards and James Jeanus on electric bass."

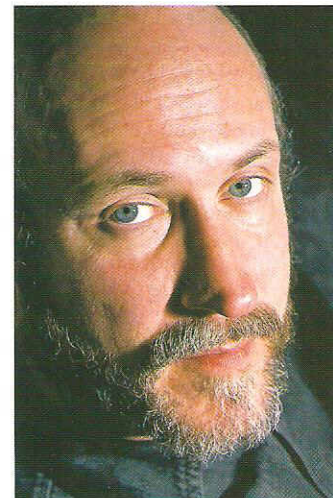
John was also featured on Mark-Anthony Turnage's recent project, *Blood On The Floor*...

"Mark-Anthony is a brilliant contemporary classical composer from London. He wrote this piece for the Ensemble Moderne (chamber ensemble, associated with Frank Zappa's orchestral music), and he invited me to come and play along. I just took some improvised solos on electric guitar over the orchestra. It was a great experience because it really is an incredible piece of music. In fact, it's one of the best things I've ever been involved in!"

Going back to the beginning, when did Sco decide to pursue a career in music?

"Pretty much when I was a young kid. I never really expected to 'make it' back then, but I just wanted to be a professional musician, no matter

**Solo Sco:** "I heard a lot of ideas from sax, trumpet or piano..."



**"That track is real lazy. We've taken years to learn how to sound like we're drunk..."**



## John Scofield discography with GT ratings:

*Shinola* (1982) ★★★

*Electric Outlet* (1984)

★★★★

*Still Warm* (1986) ★★★★★

*Blue Matter* (1987) ★★★★★

*Loud Jazz* (1988) ★★★

*Pick Hits – Live* (1989)

★★★★

*Time On My Hands* (1990)

★★★★

*Slow Sco: Best Of The*

*Ballads* (1990) ★★

*Meant To Be* (1991) ★★★

*Grace Under Pressure*

(1992) ★★

*Hand Live* (1994) ★★★

*What We Do* (1993) ★★

*Quiet* (1996) ★★★★★

*A Go Go* (1997) ★★★★★

Bernstein is a very good straight-ahead player. And then there's another guy named Kurt Rosenwinkel. He's excellent. These guys in New York will really keep you on your toes!

"But I love listening to all the usual jazz guys: Bill Frisell, I think he's a giant; Pat Metheny, I will always listen to what he does, because he's my old brother from the early days and I really love his playing; and John Abercrombie is now playing better than ever, too!"

Sco's strong tunes make his albums stand out from those of many other guitar players. How did his compositional approach come about?

"I had always loved other people's compositions, like a great Wayne Shorter tune or perhaps some songs by The Beatles. I'd like the structure of those songs, so I'd analyse how the chords went. I always wanted to come up with nice things to play that people would like, other than just a couple of chords.

"But I do like to jam as much as the rest of them. I think that the improvising skill is actually one of the hardest things to attain. I mean, to groove and take good solos, be inspired and just be in the pocket is a really mystical, mysterious thing. So what I'm saying is that the tunes just give you something good to work off. If you've got good tunes and good playing, then you have that magic combination."

I heard a lot of ideas from sax, trumpet or piano solos which guitar players didn't seem to be doing. Then one summer in the early 80s, I was practising up in a little beach house in Maine, and I came up with the odd intervals for a track called 'Protocol' (on the album *Still Warm*). That was more about a technical thing I had articulated on the guitar."

### Human factor

One very thing noticeable about John's playing is that it's got a very 'human' element to it, a big contrast to the styles of many other musicians who emerge from the big music schools. Surely those places spend years teaching people precisely how *not* to play like that?

"The schools will only do that to somebody if they don't have it on their own. But if you have your own feeling for music and stuff that you want to do, I don't think they can take that away from you. More and more people are going for a career in jazz now than ever before, so you're now gonna have more technical players around.

That's just what happens when more and more people go for it. I wish I had more chops. I'm not a natural technician on the guitar, but the stuff I can do, nobody else can do. If I just tried to do 'normal' stuff, I'd fall flat on my face."

And, finally, what advice would John have for aspiring young Scos?

"Learning the guitar can be quite a technical thing when you get into linear stuff, playing single note solos, jazz chords and all. Just work at it and eventually it will become second nature and then you can be creative with all of these things. So the harder you work, the more you'll get. The other thing is not to lose sight of what you love about music, so you can try and combine all this technical stuff with the emotional feeling you had about music when you first started out. Then you can forget about the actual technical stuff and just play. You also have to really look at your weaknesses and strengths and work with your strong points to bring them out further. And, well... just keep practising!" ♦

➤ what it took. So I guess I have exceeded my original dreams. But I think that sort of thing is important for a young musician – you have to want it so much that you don't even care if you're going to starve or eat pizza for the rest of your life. You just have to do it. I was ready to do that, but it happened to work out well."

And who were his early guitar influences?

"When I was starting out, I really got into the blues players who were around during the late 60s. I liked Eric Clapton with The Bluesbreakers and Cream, but also BB King, Albert King and Hendrix. Then I started getting into jazz. I loved Wes

**"The guys in New York will keep you on your toes..."**

Montgomery, but I thought that it would be too hard to play like that. And when I heard Jim Hall, I thought that was maybe something I could get into. I just fell in love with his tone and everything, and I guess I've copied him more than anyone else. I also had a Pat Martino phase and I loved George Benson's early stuff too. But after that I was getting more into horn players."

So who does he like to listen to now?

"Right now there's a couple of 'unknown' young guys in New York that I really do like. Peter

### Year of the pig

Another Sco trademark is his angular soloing. How did he learn to play like that?

"There was this song which my old friend Steve Swallow (bassist) wrote called 'Doin' The Pig'. It was a good tune and it had this diminished kinda line, where the notes from the diminished scale were divided up into wide intervals of a seventh. So I took these ideas and just worked on it. I also got a lot of wide interval ideas from horn players. That sort of thing is easily executed on an instrument like a saxophone. So



**Sco on technique:** "I wish I had more chops. I'm not a natural technician on the guitar, but the stuff I can do, nobody else can do"



# From Pegs To Heads

The humble tuner comes in many guises – locking, slotted, open-backed, sealed, dolphin friendly... Martyn Booth turns a few heads

**T**he worm and gear tuning machine is probably a lot older than you think! First introduced in the 1820s, the basic principle is still evident on the most advanced locking machines of today.

Early guitars relied on tapered friction pegs, similar to violin pegs and made of ebony, rosewood, bone or ivory. Today, you are only likely to see pegs on traditional flamenco guitars where the weight of tuning machines can unbalance such lightly-constructed instruments.

**Can't tell up from down?** An interesting feature of nineteenth century classical guitars was that the worm and

gear were often fitted, to our modern way of thinking, the wrong way round! Because the capstan (the barrel with the string round it!) was nearer the top of the headstock than the worm (the bit with the tuning button attached), string tension tended to pull the gear away from the worm. Although the typical slotted peghead provided a guide for the capstan, this mounting method could introduce a sloppiness to the operation of the machine and increased the rate of wear. Throughout the twentieth century, guitar makers have all adopted the reverse fitting which allows strings to pull the gear hard into the worm. Apart from reducing wear, this allows cheap

and crudely-made machines to be remarkably stable. If you think of the basic mechanics, it is evident that once the tuner is under string tension, it is highly unlikely that it can move without some external stimulus being applied to the button! One of the biggest myths in the world of guitar upgrades is that a new set of machine heads will solve all your tuning problems. In fact, these are more likely due to nuts, bridges, set up or bashing the headstock of your guitar against a wall, mike stand or some other unfortunate member of the band!

## Sucking points

The real benefit of good quality tuning machines manifests itself



**Tune into Martyn Booth for some sound advice!**

in smoothness of operation and the ease with which you can quickly achieve stability. The positive feel of a smooth and steady increase in pitch will inspire far more confidence than a lurch of two semitones on the very last millimetre after a quarter turn on the button!

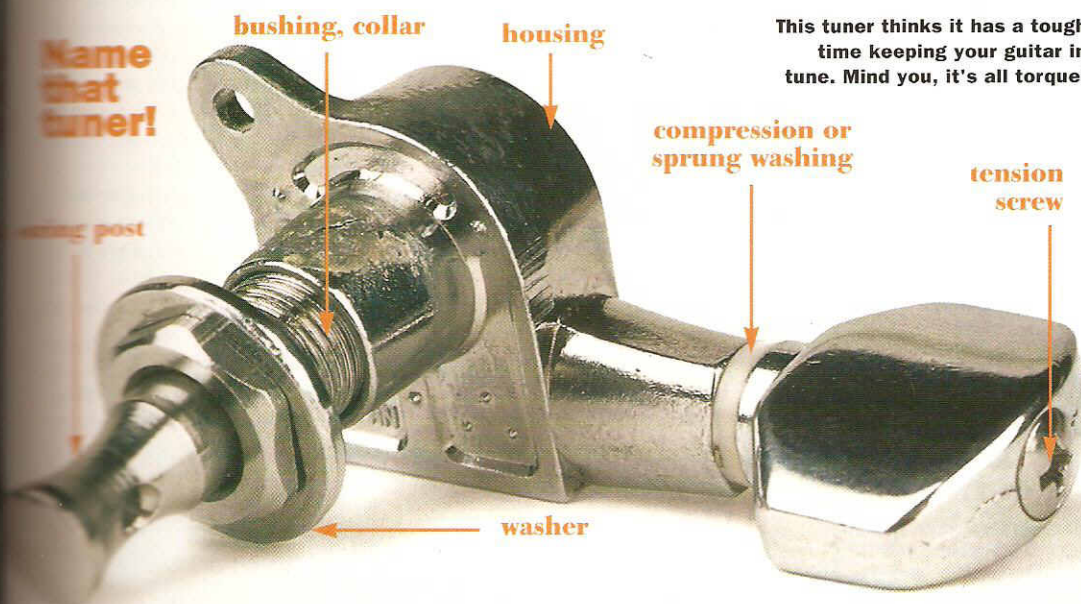
While we are on the subject of myths, let's lay a couple more to waste. Enclosed or sealed gear machine heads are not necessarily better than open gears. As they are more expensive to manufacture, it usually makes more sense to keep the quality high and justify the extra effort but, in recent years, far too many dreadful (often Korean) enclosed tuners have crossed my workbench. If you are upgrading, ask for German, Japanese or American made sets. Schaller, Gotoh, and Grover are easy to find and reliable in quality.

Conversely, open gear units can be of exquisite quality and surprisingly expensive! Waverly tuning machines are my favourite for both quality and aesthetics, but Schaller, Gotoh and Grover also have high quality open tuners at the top of their ranges.

## Can't tell left from right?

Sometimes the jargon we use to describe tuning machines can sound more than a little confusing to the uninitiated. Left hand machine heads are not necessarily for left handed guitars! Manufacturers may have any one of many explanations about left and right handed cogs, worms and housings, but the easiest way to standardise the terminology is to visualise a Les Paul standing up with the front facing you. The machine

**This tuner thinks it has a tough time keeping your guitar in tune. Mind you, it's all torque!**





# Guitar Service

## Vocab!

One element of confusion is that there are often many different names for the same part of a guitar's tuning facility. For example:

**Machine head = machine = tuning machine = tuner**

**Post = shaft = barrel = spindle = capstan**

**Button = tuning knob**

**Worm = wormgear**

**Gear = gearwheel = cog**

**Bushing = collar**

**Housing = body = chassis = casing**

See how rich the English language can be!

► heads on the left hand side of the head are the left hand machine heads! See, it's easy. Thus, on a right handed Stratocaster, all the machine heads are left handed – er, unless it's got an upside down headstock... then they are right handed. Oh, one more thing, a 20th century slotted peghead acoustic or classical guitar has its left hand machine heads on the right hand side... I'll leave you to think about it!

## Lock-ups!

Moving along quickly, I want to tell you about locking machine heads which don't lock! Otherwise you wouldn't be able to turn them, would you? It is, of course, only the string which is locked or clamped in or around the post. When correctly fitted,

tremolo operation. Worse still, if it is wrapped around the post two or three times, it can move and settle back in different positions, thus changing the tuning.

All the major manufacturers offer locking tuners, but the dominant influence over the last decade has been Sperzel Trim-Lok. These and the Fender/Schaller locking M6 are my personal favourites.

## Safe stringing

On normal non-lock tuners, after pushing the string through (or down) the hole in the post, it is necessary to wind it around the shaft two or three times to guarantee stability. This must be done accurately (it's easy with a stringwinder) and the string should be firmly seated at all



**A neat job: Fender's slotted tuning pegs mean no loose ends for vintage-style Strat and Tele players**

later the string will de-tune as the slack is gradually pulled up. It is also essential to avoid the coil of string wrapping across itself or there will again be the possibility that it will change position during tremolo use. The coil must always spiral down the post towards the face of the headstock; this is especially important on Strat type guitars where there is no back angle on the head. Winding the string down the post helps provide an angle and downward pressure in the nut, which in turn gives better tone and sustain. On strings without 'trees' or retainers, it also helps to damp out resonance from the main vibrating string travelling into the section behind the nut and setting off those annoying little zingy sounds!

It is possible to wrap a string on the shaft in such a way that it actually clamps itself. With a little practice, this method can be virtually as effective as the specialist locking tuners. Thread the string through the post starting from the side nearest the centre of the headstock, leaving no more than about a quarter of an inch of slack. Put a Z kink either side of the post hole, then loop the loose end halfway round the post (clockwise on left hand side tuners and anti-clockwise on right hand side tuners). Now pass the end of the string under the tensioned part and double it back over the top. As you tighten the machine head, the free end of the string will be clamped hard against the post. It's probably much easier to see how it works on the accompanying diagram. Whichever method you use, finish the job properly by

cutting off any excess – before you put someone's eye out!

## Care and maintenance

Although very old machine heads may show signs of wear, many symptoms of sloppiness are due to nothing worse than bits working loose. Some enclosed gear tuners use a tensioning ring between the button and the main housing, but the majority have a tensioning screw on the end of the button. Tightening this will compress the button against a sprung or nylon washer and make the tuner feel stiffer to turn. The correct pressure should allow smooth and easy operation with enough resistance to prevent the button being dislodged during contact with other members of your band! No, let's be serious; common sense must prevail here – but definitely don't over tighten the screw or the compression washer will split.

In normal conditions, the grease sealed inside enclosed units will remain workable for decades, but any open gearing does need occasional attention. It's best to clean any build up of dirt off the units before reapplying a light grease or oil, so be prepared to remove them rather than risk damaging the finish on your guitar. It is essential to do this if you plan to clean them with solvents or something like WD40. Keep chemicals off plastic, ivory and bone buttons or you may unwittingly change their shape or colour!

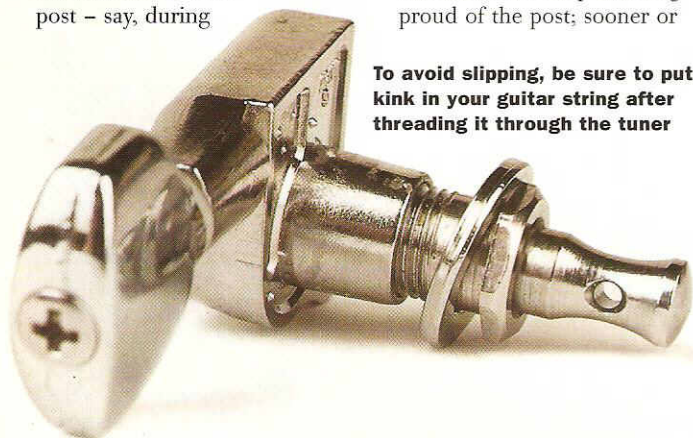
With open gear tuners it's wise to check the screw holding the gear to the post doesn't work loose. Inspect this every time you restring your guitar,

## Prevention, as always, is better than a cure...

the string should only have about half a turn on the post and should never meet up with itself on the other side! The benefit of the lock is completely lost if the string is free to slacken around the circumference of the post – say, during

points. Where it goes through the post hole, there should be a neat Z kink on either side which will help prevent slipping. It is bad practice to wrap the string around the post before you push the end through the hole, as this will result in a loop standing proud of the post; sooner or

**To avoid slipping, be sure to put a kink in your guitar string after threading it through the tuner**





## Swing low...

It's confession time! In *GT's* March issue I waffled on a bit about intonation – and in my rush to meet a deadline I wasn't quite as thorough as I should have been when I was checking my copy! Just to get things straight, pendulums swing short and

fast or long and slow... It's not a conceptual problem for me, it's just my inability to get my thoughts down on paper in the right order. Well, that's the long and the short of it, anyway! Thinks... I wonder why no-one wrote in to say I was a fool? Oh my God! Does anyone actually read my stuff?

because if one drops out on a crucial gig you could be in big trouble. They have a habit of disappearing into both metaphorical and literal black holes! In a situation like this, losing one of these tiny screws will render your guitar just as useless as driving the band's van over it! Any screws which hold the main body of the tuner to the head need to be firm. Many

Finally, I really must make a plea to those of you with DIY instincts. Machine heads are far from standard in design, fitting, and size. Don't mess about unless you genuinely know what you are doing. Forcing a replacement set into undersized holes can easily split the headstock, while oversize holes will leave all the stresses to be taken by the mounting screws

## Don't mess... unless you know what you're doing

units have a screw fit bushing or collar on the face of the headstock which also must be kept tight to prevent the machine head twisting round – but don't be too heavy handed with the spanner or you will strip the thread.

As there are so many different types of machine head, it's impossible for me to warn you about every potential hazard. (Does anybody remember the old Gibson crank-handle buttons which had a habit of ripping chunks of flesh out of your hands when you had forgotten to close them!) Prevention, as always, is better than cure. So, if a little ball bearing or a thin rod drops out of your locking tuner don't just ignore it – you can bet your life it was a vital part!

**Wind the string on carefully – no ugly overlaps, please!**



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## Main Transcription

## SUPERGRASS

## Late In The Day

GTCD  
TRACK 06

❖ **The most** famous slice of Gaz guitar is probably the bendy, Hawaiian-pastiche solo from Supergrass' 1995 feelgood hit 'Alright'.

**T**here I was, happily ploughing away in my *Unplugged* column, when the powers above me sent instructions for a transcription of a Supergrass song. Supergrass? 'Oh don't worry,' they said, 'it's all acoustic...' Well, sort of!

Supergrass are one of the more tuneful acts on the scene at the moment. 'Late In The Day' is the fourth track on their second album, *In It For The Money*, and, like most of their material, is very accessible with a few simple chord shapes and bluesy guitar licks.

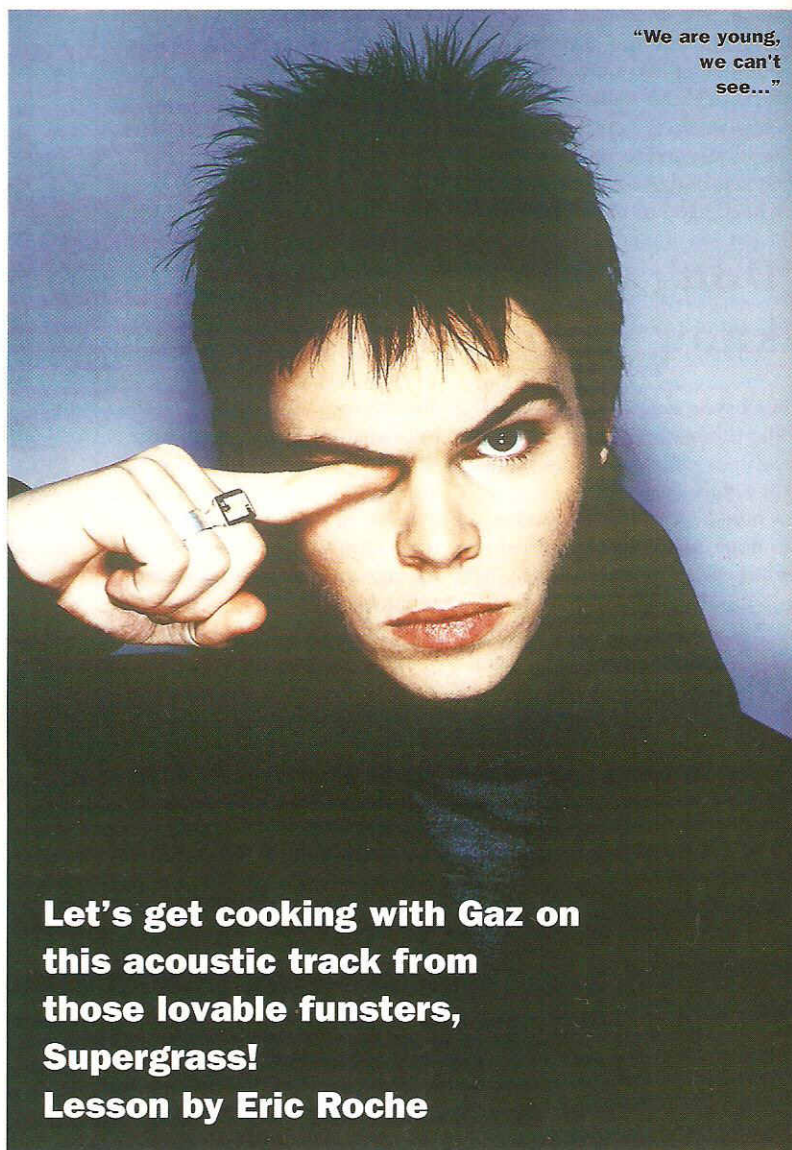
Technically the song should present little difficulty. The solo is straightforward, with some slightly out of tune unison bends (bars 70-84). The tune also speeds up and slows down regularly. We've reflected this in the GT CD recording with many shifts in tempo – are we trainspotting material or what? (*And proud of it!* – Ed.) It varies between 84 and 89 bpm throughout.

The solo keyboard line (bars 58-69) isn't notated. The acoustic guitar part is doubled from chorus 1 to the end by a clean electric guitar. This is not notated separately – just play the acoustic guitar part on electric. On the backing track you'll hear drums and bass, piano and organ. Underneath the solo you'll also hear the acoustic and electric rhythm parts.

**Analysis**

As this is the first time I've taken the *Main Transcription* slot, I thought it would be a good idea to analyse the song in some detail.

It is based in various related or parallel tonalities. In other words, there are a number of keys used to produce the harmony (chords). However, these different keys/tonalities/modes all have a central tonic – D or A. I have chosen to transcribe the tune in the keys of D major (intro verses, solo) and A



**Let's get cooking with Gaz on this acoustic track from those lovable funsters, Supergrass!**  
**Lesson by Eric Roche**

major (choruses only) as all the chords can be easily related to those tonal-centres. Here's the science bit; now pay attention!

The D major 7 is the tonic of D major. The F major 7 is the flattened III chord of D natural minor. The keys of D major and minor can be thought of as parallel tonalities (keys). It is quite common, especially in blues-based music, to have chords from

both tonalities. The A minor is the dominant chord from D natural minor/Aeolian mode or D Mixolydian mode. As the next chord Am13 (no 3rd) comes from D Mixolydian too, you could think of D Mixolydian as a parallel tonality/mode. The F and B<sub>7</sub> chords can definitely be placed in the D natural minor key, and the last chords of the sequence, D major (I) and A major (V), bring the key right

❖ **unison bends** simultaneously playing the same pitch on adjacent strings by bending the lower of the two





back home to the D major tonality.

Now I'm sure that the guys in Supergrass (and please let me know if you know better!) were not too concerned with the various shifts in harmony described above. Many of these changes are typical of the style they work in. However, as a way of understanding more sophisticated chord progressions it is useful exercise. All the various keys used – D major, D natural minor, and D Mixolydian are all linked though the D tonic note. The chorus section sees a shift in the tonal centre to the dominant – A major – and all the supporting chords are based on the new A tonality. F, E7sus4 and G major are all chords from the A natural minor scale. The B7 is the II chord of A Lydian, and the C major comes from the A natural minor.

The A7#5/C# is an interesting chord. In terms of shape, it is just your standard C major open position chord shifted up one fret (damp that open high E string!). The root (A) isn't present always – sometimes it is played by the bass guitar part. However, with or without the root, the chord still acts like an altered dominant – it is the V chord of the original key-D! This then allows the song to move back comfortably to the key of D for the second verse etc.

The keyboard solo is based around E Dorian mode/E natural minor, and it ends in an A major chord which leads strongly into the harmony for the solo.

### Solo

The guitar solo is played over the same chord progression as the verse – taking into account all its well-documented harmonic changes. The note choices come primarily from three scales:

D major:

D	E	F#	G	A	B	C#	D
1	2	3	4	5	6	7	1

A minor pentatonic:

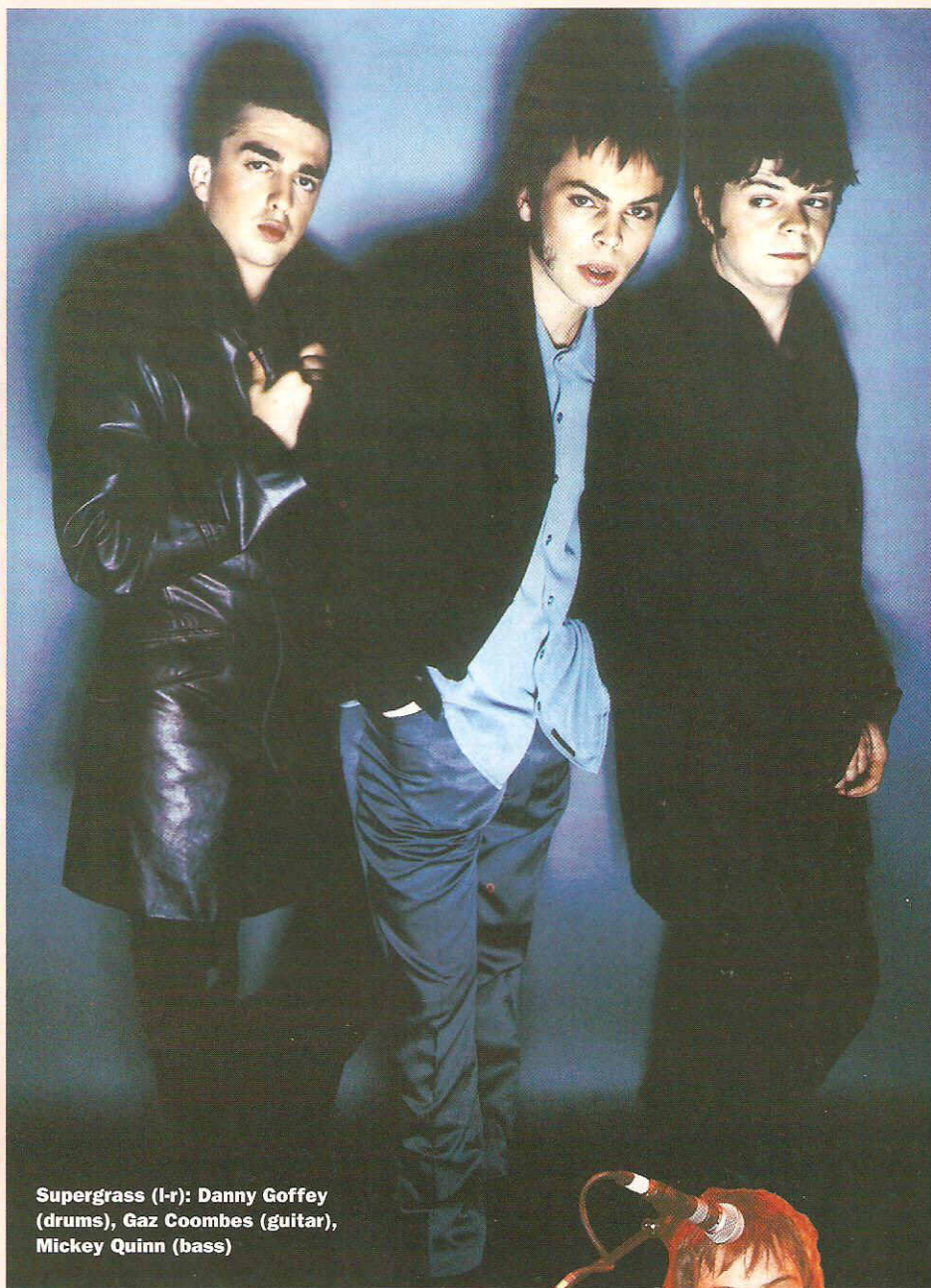
A	C	D	E	G
1	♭3	4	5	♭7

and D minor pentatonic:

D	F	G	A	C
1	♭3	4	5	♭7

The D major sounds are emphasised by the use of F# and C# (bars 70, 76, 77 and 83). The D minor pentatonic is used in bar 71, and the A minor pentatonic in bars 72-73, 78-79 and 84.

In the **unison bends** throughout the solo the held note and the bent are always the major seventh of the particular chord in force at the time. I have notated the rhythm



**Supergrass (l-r): Danny Goffey (drums), Gaz Coombes (guitar), Mickey Quinn (bass)**

(acoustic and electric) with rhythm slashes above the stave. ♠

### Sound advice

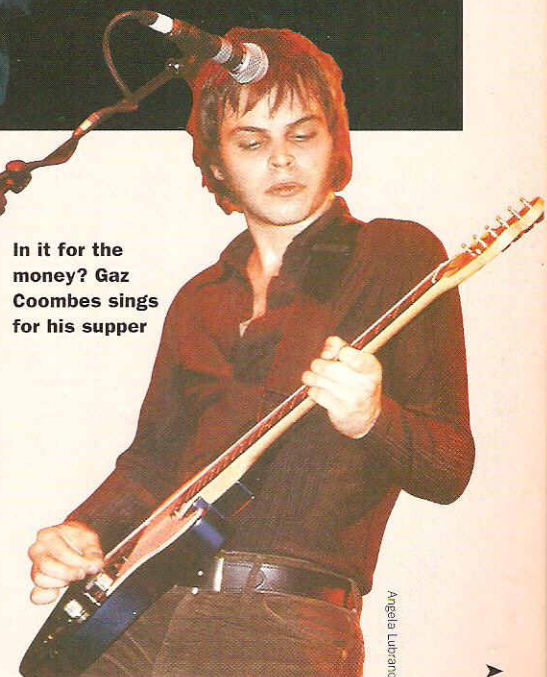
For the acoustic part, we sent a DI to the desk. I used a Takamine EN40 (one of the few non-cutaway versions of that model that I've seen).

The strings were .012, .016, .024, .032, .042, .053.

For the solo I used a 1969 Les Paul through a Marshall JMP1.

The settings on the JMP1 were: Volume 16, Gain 10, Bass 4, Mid -2, Treble 3, Presence 3, Overdrive #1 and Bass Shift was in.

In it for the money? Gaz Coombes sings for his supper



Angela Luciano

young,  
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see..."

Lorenzo Agius/Idol

Lorenzo Agius/Idol

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13 (no  
n too,  
an as a  
and B,  
ed in the  
last  
major (I)  
y right





## GTCD track 5

Chord diagrams for track 5:

- Dmaj7**: X X O, D A C# F# 1 5 7 3
- Fmaj7**: X O, F F A C E 1 1 3 5 7
- Am**: X O, A E A C E 1 5 1 3 5
- Am13 no3rd**: X O O O, A F# G D E 1 6/13 7 11 5
- F**: F C F A C F 1 5 1 3 5 1
- Bb**: Bb F Bb D F 1 5 1 3 5
- D**: X, D A D F# A 1 5 1 3 5
- A**: 5-, A E A C# E A 1 5 1 3 5 1
- E7 sus 4**: O O, E B D A B E 1 5 7 4 5 1
- G13**: X O O O, G F G B E 1 7 1 3 13
- B7**: X O, B D# A B F# 1 3 7 1 5
- C**: X O, C E G C E 1 3 5 1 3
- A7#5/C#**: X O X, C# E# G C# 3 #5 7 3
- Em**: O O O, E B E G B E 1 5 1 3 5 1
- Em add9**: O O O, E B F# G B E 1 5 9 3 5 1
- Cmaj7**: X O O O, C E G B E 1 3 5 7 3
- F#11**: F# C# F# A# B E 1 5 1 3 11 7
- D5**: X X O X, D A D 1 5 1
- A**: X O, A E A C# E 1 5 1 3 5

## Late In The Day

Swing sixteenths

INTRO

GT TAB

1 Dmaj7 Fmaj7 Am Am13(no3rd)

BI

BV

4 F Bb F Bb F D





VERSE 1 0:19

7

A Dmaj7 Fmaj7

5 5 5 5 5 (5) 5 0 2 2 2 2 2 (2) 2 0 0 0 0 0 (0) 0 0  
 6 6 6 6 6 (6) 6 0 2 2 2 2 2 (2) 2 0 1 1 1 1 1 (1) 1 0  
 7 7 7 7 7 (7) 7 0 0 0 0 0 (0) 0 0 2 2 2 2 2 (2) 2 0  
 5 5 5 5 5 (5) 5 0 0 0 0 0 (0) 0 0 3 3 3 3 3 (3) 3 0

10

Am Am13(no3rd) F Bb F Bb

0 0 0 0 (0) 0 (0) 0 0 1 1 1 1 X 1 1 1 1 X 1 X  
 1 1 1 1 3 3 (3) 3 0 1 1 1 1 3 3 1 1 3 3 X  
 2 2 2 2 4 4 (4) 4 0 2 2 2 2 X 3 2 2 2 X  
 0 0 0 0 (0) 0 (0) 0 0 3 3 3 3 X 3 3 3 3 1 X

13

F D A Dmaj7

1 1 X 7 X X 5 5 5 5 5 (5) 5 0 2 2 2 2 2 (2) 2 0  
 2 2 X 7 X X 6 6 6 6 6 (6) 6 0 2 2 2 2 2 (2) 2 0  
 3 3 X 7 X X 7 7 7 7 7 (7) 7 0 0 0 0 0 (0) 0 0  
 1 1 X 5 X X 5 5 5 5 5 (5) 5 0 0 0 0 0 (0) 0 0

16

Fmaj7 Am Am13(no3rd) F Bb

0 0 0 0 0 (0) 0 0 0 0 0 0 (0) 0 0 1 1 1 1 X 1  
 1 1 1 1 1 (1) 1 0 1 1 1 1 3 3 (3) 3 0 1 1 1 1 X 3  
 2 2 2 2 2 (2) 2 0 2 2 2 2 4 4 (4) 4 0 2 2 2 2 X 3  
 3 3 3 3 3 (3) 3 0 0 0 0 0 (0) 0 0 3 3 3 3 X 3

19

F Bb F D A

1 1 1 1 X 3 X 1 1 X 7 X X 5 5 5 5 5 (5) 5 0  
 2 2 2 2 X 3 X 2 2 X 7 X X 6 6 6 6 6 (6) 6 0  
 3 3 3 3 X 3 X 3 3 X 7 X X 7 7 7 7 7 (7) 7 0  
 1 1 1 1 X 3 X 5 5 5 5 5 (5) 5 0





37 F B $\flat$  F D A

E 1 1 1 1 X 1 X 1 1 5 5 5 5 5 (5) 5 0  
 B 2 2 2 2 X 3 X 2 2 5 5 5 5 5 (5) 5 0  
 G 3 3 3 3 X 3 X 3 3 6 6 6 6 6 (6) 6 0  
 D 4 4 4 4 X 4 X 4 4 7 7 7 7 7 (7) 7 0  
 A 5 5 5 5 X 5 X 5 5 5 5 5 (5) 5 0

40 Dmaj7 Fmaj7 Am Am13(no3rd)

E 2 2 2 2 2 (2) 2 0 0 0 0 0 (0) 0 0 0 0 0 0 0 0 0 0  
 B 2 2 2 2 2 (2) 2 0 0 0 0 0 (1) 1 0 0 0 0 0 0 0 0 0  
 G 2 2 2 2 2 (2) 2 0 0 0 0 0 (2) 2 0 0 0 0 0 0 0 0 0  
 D 0 0 0 0 0 (0) 0 0 0 0 0 0 (3) 3 0 0 0 0 0 0 0 0 0  
 A 1 1 1 1 1 (1) 1 0 0 0 0 0 0 0 0 0 0 0 0 0 0

43 F B $\flat$  F B $\flat$  F D

E 1 1 1 1 X 1 1 1 1 X 1 X 1 X 7 7 X X  
 B 2 2 2 2 X 3 2 2 2 X 3 X 3 7 7 X X  
 G 3 3 3 3 X 3 3 3 3 X 3 X 3 7 7 X X  
 D 4 4 4 4 X 4 4 4 4 X 4 X 4 5 5 X X  
 A 5 5 5 5 X 5 5 5 5 X 5 X 5 5 5 X X

46 A

E 5 5 5 5 5 (5) 5 0 5 5 5 5 5 5 5 5 5 5 5 5  
 B 6 6 6 6 6 (6) 6 0 6 6 6 6 6 6 6 6 6 6 6 6  
 G 7 7 7 7 7 (7) 7 0 7 7 7 7 7 7 7 7 7 7 7 7  
 D 5 5 5 5 5 (5) 5 0 5 5 5 5 5 5 5 5 5 5 5 5

CHORUS 2

E 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5  
 B 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6 6  
 G 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7  
 D 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

49 F E7sus4 G13

E 1 1 1 1 1 1 0 0 0 0 0 0 0 0 0 0 0 0  
 B 2 2 2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0  
 G 3 3 3 3 3 3 0 0 0 0 0 0 0 0 0 0 0 0  
 D 4 4 4 4 4 4 0 0 0 0 0 0 0 0 0 0 0 0  
 A 5 5 5 5 5 5 0 0 0 0 0 0 0 0 0 0 0 0



55

The musical score for guitar on page 55 consists of three measures. Measure 1 is in B7, measure 2 is in C, and measure 3 is in A7#5/C# (no root). Each measure has a treble clef staff with notes and a bass staff with fret numbers.

**B7**

E  
B  
G  
D  
A  
E

Fret numbers:  
Measure 1: E=2, B=0, G=2, D=1, A=2.  
Measure 2: E=0, B=1, G=0, D=2, A=3.  
Measure 3: E=2, B=2, G=0, D=3, A=4.

**C**

Fret numbers:  
Measure 1: E=0, B=1, G=0, D=2, A=3.  
Measure 2: E=0, B=1, G=0, D=2, A=3.  
Measure 3: E=0, B=1, G=0, D=2, A=3.

**A7#5/C# (no root)**

Fret numbers:  
Measure 1: E=2, B=2, G=0, D=3, A=4.  
Measure 2: E=2, B=2, G=0, D=3, A=4.  
Measure 3: E=2, B=2, G=0, D=3, A=4.

### MIDDLE SECTION

Musical score for guitar, showing a sequence of chords and notes. The tempo is marked as  $\text{♩} = 86$  and the time signature is 2:34. The score includes a treble clef, a key signature of one sharp (F#), and a series of chords and notes. The chords are labeled as Em, Emadd9, and Cmaj7. The notes are written on a six-line staff, with some notes marked with a '3' indicating a triplet. The fret numbers for the chords are indicated below the staff: 0 for Em, 0 for Emadd9, and 3 for Cmaj7.

[illegible]





SOLO 3:07

Acoustic Gtr

[illegible]

Electric Gtr

Electric Gtr

70 Dmaj7 Fmaj7 Am Am13

[illegible]





## GTCD track 5

Am Am13 F B<sup>b</sup> F B<sup>b</sup>

gliss

H PO S BU BU BU

2 0 (2) 2 0 0 5 (5) 5 4 5 4 2 (2) 10 (10) 12 (14) 5 (5) (5) (5) 10 (10) 7 (9) (9) (9) 12 (14)

79 Am Am13 F B<sup>b</sup> F B<sup>b</sup>

♩ = 89

F D A

♩ = 89

gliss -2

gliss

BU (5) 5 5 7 0 H 0 (0) 0 S 7 9 8 9 8 10 8 9 8 9

82 F D A

3:47

CHORUS 3

BV BI etc

5 5 5 5 5 5 5 5 1 1 1 1 0 0 0 0

7 7 7 7 7 7 7 7 3 3 3 3 0 0 0 0

5 5 5 5 5 5 5 5 1 1 1 1 0 0 0 0

7 7 7 7 7 7 7 7 3 3 3 3 0 0 0 0

85 A F E7sus4

BV BI

3

0 0 0 0 0 0 5 5 5 5 5 5 1 1 1 1

3 3 3 3 3 3 7 7 7 7 7 7 3 3 3 3

0 0 0 0 0 0 5 5 5 5 5 5 1 1 1 1

3 3 3 3 3 3 7 7 7 7 7 7 3 3 3 3

88 G13 A F





91 E7sus4 G13 A BV

94 F E7sus4 G13

97 A F BV BI

99 E7sus4 B7

101 C A7#5/C# Dmaj7

*rall.*

*Fine*

Late In The Day  
 Words and music by Daniel Goffey, Gareth Coombes, Michael Quinn,  
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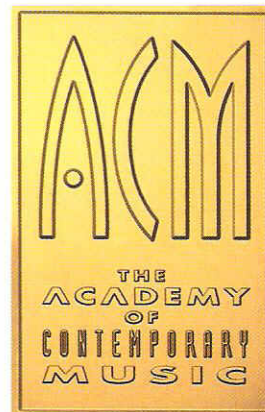
## Lick Library

# Ocean Colour Scene



**It's time to break out the vintage guitars and go a little retro this month as we plunder the style of Steve Cradock, lead guitarist with OCS!**

**Lesson by the ACM's Ewan Smith**



**GTCD  
TRACK 20**

For more Ocean Colour Scene, check out Phil Hilborne's A-Z in the November 97 issue of GT!

**O**cean Colour Scene's Steve Cradock is primarily a Les Paul player, so it will help if you have

humbuckers in your guitar to get the right kind of sound, but adding some middle on your amp if you're using single coils will get you pretty close.

I played the track on the GT CD on a particularly nice Les Paul borrowed from ACM pupil Lee Crane – cheers, Lee... you're not getting it back, though!

There are two main guitar parts in this month's piece; let's look at the rhythm first.

### Rhythm

The intro and verse sections are based around a simple-to-play repetitive riff in 6/8 time. Although this time signature would imply that we have six eighth notes per bar (which we *do* have) they are actually counted in two groups of three. Put the stress on the first note of each group like this:

ONE two three FOUR five six |  
ONE two three FOUR five six

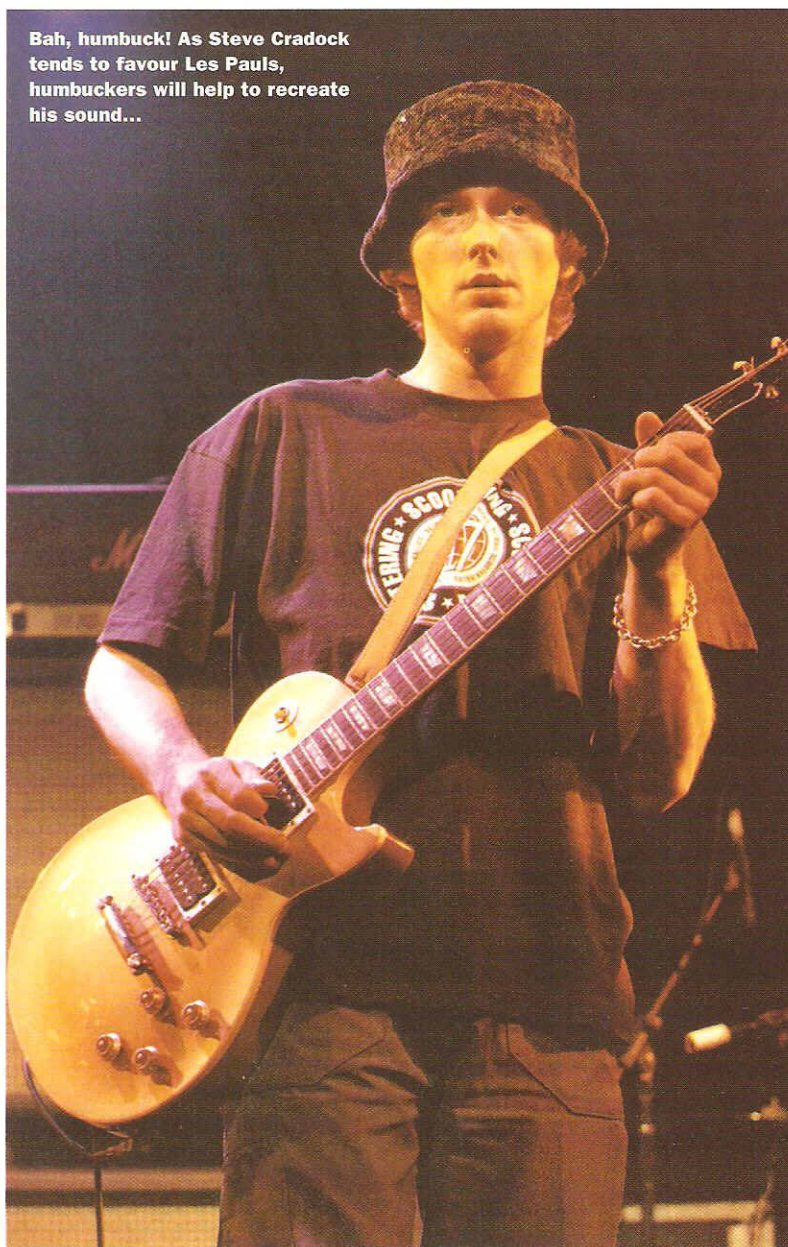
Or, if you prefer:

ONE two three TWO two three |  
ONE two three TWO two three

This way, you shouldn't go too far astray. But if you're still in doubt, give the GT CD a good listen and all will be revealed.

**Ex 1** is the rhythm riff on the intro; see if you can work out the verse part for yourself – they are virtually

**Bah, humbuck!** As Steve Cradock tends to favour Les Pauls, humbuckers will help to recreate his sound...



Paul Bergen/Redferns

❖ **power chords**  
a chord comprising the interval of a root and fifth – they sound great with distortion, hence the name!





## Ex 1

Ex 1 is a guitar exercise in 6/8 time, consisting of three systems of notation. Each system includes a standard musical staff and a corresponding guitar tablature (GT TAB) staff.

**System 1 (Measures 1-4):** The musical staff shows a melodic line with eighth notes. The GT TAB staff shows the fret numbers: 5 3 0 3 1 0. The first measure is marked with a '1' and 'N.C.' (Natural Chord).

**System 2 (Measures 5-8):** The musical staff continues the melodic line. The GT TAB staff shows the fret numbers: 5 3 0 3 2 0. The first measure of this system is marked with a '5'.

**System 3 (Measures 9-12):** The musical staff shows a progression of chords. The GT TAB staff shows the fret numbers: 2 2 0 for E5, 3 3 1 for F5, 5 5 3 for G5, and 0 3 for N.C. The final measure is marked with a '5' and 'A5'. A note in the musical staff is marked with '(Flick pick-up selector)'.

The rhythm guitar on the choruses is made up entirely of **power chords**, which shouldn't cause you any problems at all. For the record, however, the progression is as follows:

A5 C5 F5 E5 A5 C5 F5 G5

**Lead**

In Ex 2, which comes in on bar 5, the lead guitar doubles the main riff one octave

higher. This part will be slightly trickier because you no longer have the open strings to help you – so you're going to have to use all four fingers in order to play it smoothly.

## Ex 2

Ex 2 is a guitar exercise in 6/8 time, consisting of two systems of notation. Each system includes a standard musical staff and a corresponding guitar tablature (GT TAB) staff.

**System 1 (Measures 1-4):** The musical staff shows a melodic line with eighth notes. The GT TAB staff shows the fret numbers: 7 5 7 5 4 7. The first measure is marked with a '1'.

**System 2 (Measures 5-8):** The musical staff shows a progression of chords. The GT TAB staff shows the fret numbers: 13 12 10 12 (13) 12 10 for BU LD, 13 (15) (15) 15 (17) 15 for BU, and 14 (14) for S (long). The first measure of this system is marked with a '5'.



➤ The solo is based on the A minor pentatonic scale. The opening lick is taken from position three of the scale, the fingering pattern of which is laid out in Ex 3, in case you aren't familiar with it!

The first line of the exercise is shown in musical notation and a corresponding fretboard diagram. The musical notation is on a single staff with a treble clef, showing a sequence of notes: C4 (quarter), D4 (quarter), E4 (quarter), F4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), and C6 (quarter). The fretboard diagram below it shows the positions of these notes on the strings (E, B, G, D, A, E from top to bottom) and frets (1 to 12). The notes are: C4 (1st fret, A string), D4 (2nd fret, A string), E4 (3rd fret, A string), F4 (4th fret, A string), G4 (5th fret, A string), A4 (6th fret, A string), B4 (7th fret, A string), C5 (8th fret, A string), D5 (9th fret, A string), E5 (10th fret, A string), F5 (11th fret, A string), G5 (12th fret, A string), A5 (13th fret, A string), B5 (14th fret, A string), and C6 (15th fret, A string).

you have one, pull out your wah wah and give it some stick!

One of the most interesting ideas Steve Cradock uses is backwards guitar. Although it's almost impossible to duplicate live, you can get this effect very easily with just a basic four-track and it can lend an original touch to your demos.

the cassette over. If you listen to the tape at this point, you will hear everything you just did going backwards - strange, but true! Record a solo on top of this reversed track and then flip the tape over again and you will be left with a backwards guitar part over the backing track.

I've put down a few reversed fills on the verse section, just so that you can hear how the finished result sounds but, obviously, you can let go and be as wild as you want with this technique.

Next month, we'll be looking forward to tangling with those Mancunian mop-tops *par excellence*, The Stone Roses, but until then a backwards eybdoog! ❖









## Ex 2 'The Mystical Potato Head Groove Thing' – intro/main riff

*Flying In A Blue Dream* featured what is, to my mind, one of Satriani's most interesting songs to date. Not only did it contain bags of great rhythmic ideas such as the 'groovy'

6th→7th intro/main riff shown here, it also boasted a couple of very challenging hammer-on sections and some fine soloing. The main thing to take care of with this example is muting the bass notes, and also the notes on the D string during the 6th→7s.

Note that if you don't wish to play them on the A and the G strings (as shown) you can also play them on the A and D strings – albeit with a bit of a stretch!

♩ = 170 0:00

Ex 2  
A-Z of Great Riffs

## Ex 3 'One Big Rush' – intro/chordal riff

This is another song played in Joe's

'trademark' eighth note fuelled surfing style. This part, however, is quite syncopated and should be played with great attention given

to maintaining the correct timing and rest values throughout.

♩ = 176 0:00

Ex 3  
A-Z of Great Riffs





## GTCD track 4

### Ex 4 'The Extremist' - intro and main riff

In common with the following example, this riff was de-tuned by a semitone on the record – and on my GT CD version as well.

This obviously causes it to sound in E<sub>b</sub> when played as written in regular E position. This is a pretty easy one! Just watch that you don't let the G (3rd fret – low E string) ring over into the open B and E strings that are

performed directly afterwards.

### Ex 5 'War' - intro/main riff

The riff from 'War' is my personal favourite! It's a great rhythmic idea that suits the feel and the flavour of the track perfectly. Scalewise, it is an 'eastern-sounding' Phrygian type idea and uses the fifth mode of the A harmonic minor scale – aka E Spanish/dominant Phrygian throughout:

A harmonic minor scale:

A	B	C	D	E	F	G#	A
1	2	3	4	5	6	7	1

E Phrygian dominant scale:

E	F	G#	A	B	C	D	E
1	2	3	4	5	6	7	1

As you play through it, take care to mute the low Es – as indicated above the tab notation – and also use the picking directions as given above the music notation.





4

— E5  
GT CD Ending

## Ex 6 'The Mighty Turtle Head' – intro/main riff

Joe's groovy Hendrixian intro to 'The Mighty Turtle Head' should be played fairly loosely,

preferably using a 'gritty' sound coupled with a series/parallel pick-up selection. Also, all the left hand vibrato should be wide and fast. Incidentally, you should

notice how the intro (as I have notated it) starts on '4' of a pick-up bar (bar zero), which actually causes the part to finish on a 3/4 bar – bar 16. See you next time. ❖

(C# dorian)  
♩ = 138 0:00

Ex 6  
A-Z of Great Riffs

W/dist.

PO PO

N.C. (Throughout)

1,5,9,13

0 (0) 1 (1) 2 (2) 3 (3) 4 (4) 2

1

vib

vib

x 4

2,3

(wide) vib

PO PO

BSS

BSS

3,7,11,13

5 4 2 4 2 4 3 (3) 2 (2) 0 (0) 2 (2) 4 (4) 2

9 (9) 11 (11) 2

(2) 0 (0)

4

— C#m7  
GT CD Ending

(2) 0 (0) (0) 9

### Sources:

All of the examples were taken from the following albums:

Ex 1-3: *Flying In A Blue Dream* (Relativity

465995 2)

Ex 4-5: *The Extremist* (Relativity 471672 2)

Ex 6: *Time Machine* (Relativity 474515 2)



## Easy Like...

# Carlos Santana



**To many, Carlos Santana is the king of melodic blues-orientated rock – and a superhero of sustain!**

**Lesson by Lee Hodgson**

**GTCD TRACK 18**

❖ **Check out** the GT transcription of Santana's 'Europa' in the January 1997 issue. If you want to find out more about the CS sound, look at 'Pet Sounds' from the Feb 95 issue of GT.

❖ **timbres** literally, 'tone colours'; the difference between different pick-up selections or playing positions

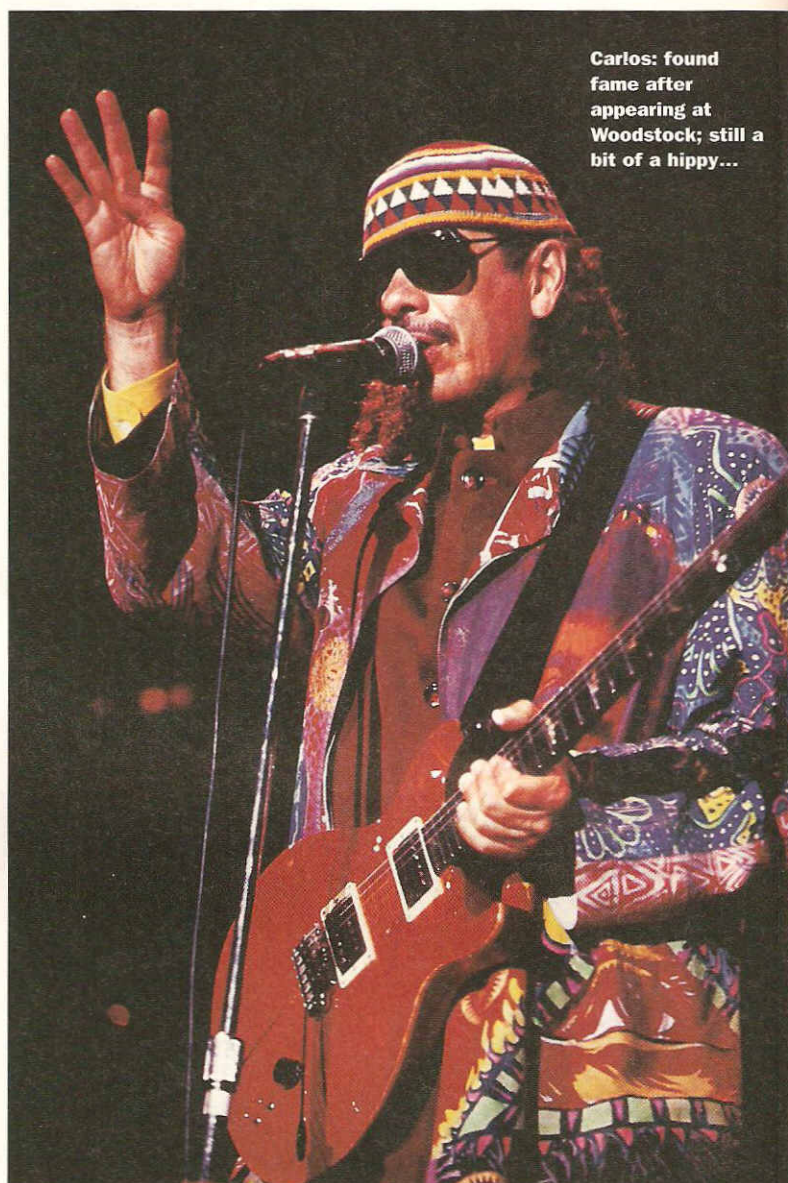
**T**he band Santana has always been a favourite of mine, and I'd urge you to check out *Abraxas*, *Caravanserai*, *Amigos*, and *Blues For Salvador* or *The Best Of Santana* (Columbia 468267 2).

Carlos possesses some fine musical attributes: sensitivity, grace (he's a big Peter Green fan!), melodic awareness plus lyricism, not forgetting passion! And he's the man who in an awestruck moment gave Mesa Engineering their legendary 'Boogie' monicker. They're the finest amps on the planet in my opinion – I own a mkIII Simulclass.

Although I adore infectious songs like 'Dance Sister Dance', 'Let The Children Play' and the smouldering 'Oye Como Va', I've always had a soft spot for those tunes which simmer away but are capable of bubbling over or bursting into wild activity at any time. Santana's 'Black Magic Woman', 'Tell Me Are You Tired?', 'Moonflower' and the classic 'Samba Pa Ti' all fit the bill.

Interestingly, I recall how Francis Seriau, head of Drumtech, once told me that he had been out and about in the Americas and the bands which had most captivated him were playing cha-cha! This particular form of Latin rhythm can be surprisingly powerful; relentless yet enticing, and it's a natural choice for this month's piece.

I composed this guitar instrumental back in 1990, and called it 'Embers'. The chord progressions allow for some tasty harmonies, and a few of the chords are themselves slightly unusual (see my October 1995 *Hot Country* column for information on slash chords and inversions).



Carlos: found fame after appearing at Woodstock; still a bit of a hippy...

Incidentally, D7 +/-9 means initially play the dominant 7 chord with a sharp ('+') being synonymous with '#' 9th, then drop the top note by a tone to the flattened 9th.

There's not much to say about the melody other than how the notes relate strongly to the chords much of the time. Notice how the main theme is transposed up an octave the second time around, to add interest while maintaining familiarity. You may wish to keep a thread going by using common tones: seek out a note which is common to the current

chord and the next one. Arpeggios are much in evidence too, and the various patterns used here should serve you well in general use.

There are also some idiosyncratic trills or brief, swift hammer-on/pull-offs. These rapid flurries are, typically, slurred 32nd notes or, if ultra fast, then the leading note is deemed to be a grace note or acciacatura, meaning 'crushing' note. Although it's not a rule, here you'll see such embellishments formed around downbeats.

At bar 35 there's another theme





and, given the nature of the guitar, this could be performed in several different locations on the fretboard – try to discover and selectively utilise the different **timbres** and sonorities offered by playing on different strings and areas of the guitar neck.

At bar 53 there follows a section where you may take an improvised solo (the written licks are just typical ideas for starters). Each eight bar chunk is mostly in C major so the 'do-re-me...' based on the note C will work well. Accordingly, you could think about modes of the C major scale, such as A Aeolian, F Lydian etc, but that's not necessarily the best way to deal with rocky tunes like this. May I explain? I just said that this section is pretty much in C major, by which I mean that for a while the chords are in just one given family or tonality. Just one certain scale should, therefore, fit those sounds (chords) which are themselves constructed from the notes of the so called 'parent' scale. Although the E7#9 seems like an outsider you should find it accommodating because there's a kind of cheat... Well it's not really cheating, it's just finding a particular 'all purpose' scale, and here it's the Am pentatonic (or blues) scale for the solo section. Incidentally, Am pentatonic scale is somewhat equivalent to the C major pentatonic scale (they contain the same notes), but I suspect you'll prefer to deal

with the relative minor because you're probably more familiar with it...

If you want a more sophisticated approach, then here's something specifically for the 11th chords:

Any 11th chord may be interpreted otherwise as a slash chord where the upper part, in this case, is simply a major triad 'over' a bass note a tone higher. To put it another way: for a given bass note, think of the major chord whose root is a tone/two frets behind/below that. So that makes our G11 equivalent to F/G, hence the A11 is synonymous with G/A. Furthermore, for dominant 11th chords, try playing the major or major 7th arpeggio whose own root relates to the letter above the slash where, for example G11 = F/G so superimpose a F major or major 7 arpeggio. Also, try playing the minor triad, m7 arpeggio or minor pentatonic scale off of the 11th chord's 5th. So for the G11 chord think of it's 5th, D, and play Dm or Dm7 arpeggios, or D minor pentatonic scale.

Bar 76 sees a return to the melody. Not such a bad idea eh? And there's some more reharmonisation: changing the harmony (chord) yet still matching the lead or melody note. The coda (bar 88) does just that, for a twist.

Finally, the G11#9 chord may be interpreted more simply as Fm(9) over G, so it's okay to play an Fm arpeggio: F, A $\flat$ , C over this particular chord (the written ending

## Sound advice

**GUITAR:** Phil Hilborne's Gibson Les Paul retrofitted with Tom Holmes pickups – Lead guitar = bridge position; rhythm guitar = neck pickup (parallel humbucking configuration). 10-46 Picato strings.

### MARSHALL JMP1 SETTINGS:

(lead guitar.): OD2; Bass shift IN; Gain @ 17; Vol 16; Bass 6; Mid -2; Treble 1; Pres 1. (rhythm guitar.): Clean 1; Bass shift IN; Gain @ 14; Vol 19; Bass 3; Mid -4; Treble 6; Pres 6.

**FX:** Reverb/Delay = Lexicon MPX1

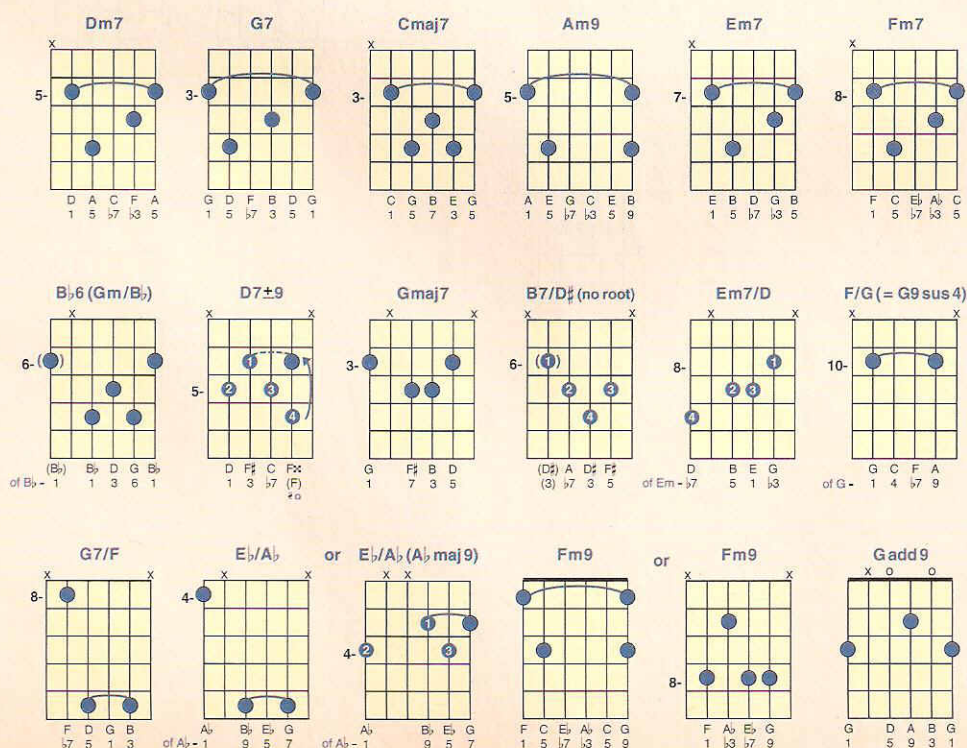
**MIXING DESK:** Mackie

**ANCILLIARIES:** Compressor/gate: Behringer Composer & TC Finaliser Plus (direct to digital). George Dennis 1.05mm sharp pick (orange).

suggests the fourth mode of C harmonic minor, F Dorian #4).

Of course, if you want to know more about what those in the trade call 'clever sounding scales' then you need look no further than Shaun Baxter's invaluable *Beyond Rock* columns. ♦

## Chords 1







**Em7 $\sharp$ 5 (Cadd9/E)** or **Em7 $\sharp$ 5 (Cadd9/E)** **F $\sharp$ 7 $\sharp$ 5 $\sharp$ 9** or **F $\sharp$ 7 $\sharp$ 9,13** **Bm,maj7** or **Bm,maj7**

of E-1 12- E D G B $\sharp$  E  
of C-3 7- E D G C  
F $\sharp$  1 E A $\sharp$  C $\sharp$  G $\sharp$   
F $\sharp$  1 A $\sharp$  E G $\sharp$  D  
B 1 B F $\sharp$  A $\sharp$  D F $\sharp$   
B 1 A $\sharp$  D F $\sharp$

**A11 (G/A)** **B11** **Bm7** **Cmaj7/D (D13)** or **Cmaj9/D (D13)** **C $\sharp$ m7 $\sharp$ 5** or

of A-1 5- A G B D (G)  
of D-1 5- D G C E B  
of D-1 10- D C G B D  
C $\sharp$  1 C $\sharp$  B E G  
B 1 B A C $\sharp$  E  
B 1 B A D F $\sharp$   
D 1 D G C E B  
D 1 D C G B D  
C $\sharp$  1 C $\sharp$  B E G

## Chords 2

**C $\sharp$ m7 $\sharp$ 5** **Cmaj7 ②** **G/B** or **Gadd9/B (Bm7 $\sharp$ 5)** **Am** or **Am**

C $\sharp$  1 C $\sharp$  G B E  
C 1 C E G B (E)  
B 1 B D G D  
B 1 B A D G  
A 1 A E A C E  
A 1 A E A C E A

**C/G** or **C/G** **F $\sharp$ m7 $\sharp$ 5 (Am/F $\sharp$ )** **Fmaj7** **Fm,maj7** **Em**

G 1 G E G C  
G 1 G G C E  
F $\sharp$  1 F $\sharp$  E A C  
F 1 F A C E  
F 1 F A $\sharp$  C E  
E 1 E B E G B E

**Fmaj7/G (G13)** **Am7/G (=C/G)** **Fmaj7 ②** **E7 $\sharp$ 9** **Fmaj9** **F/G (G11)** or

G 1 G F A C E  
G 1 G E G C E  
F 1 F C E A C  
E 1 E G $\sharp$  D F $\sharp$   
F 1 F A E G  
G 1 G F A C F

**G9sus4** **A7** **Dm9** **G11 $\sharp$ 9 (Fm9)**

G 1 G C F A  
A 1 A E G C $\sharp$  E A  
D 1 D F C E  
G 1 G D A $\sharp$  C G





## Chord arrangement

Latin Rock ♩ = 112

Count



0	1,16,77	Dm7	G7	Cmaj7	Am9
---	---------	-----	----	-------	-----

5,20,81	Dm7	Em7	Fm7	B♭6	D7±9	Gmaj7	Em7	B7/D♯
---------	-----	-----	-----	-----	------	-------	-----	-------

10,25,86	Em7/D	F/G	G7/F	E♭/A♭	Fm9
----------	-------	-----	------	-------	-----

14	1	Gadd9	G	29	2	Em7♯5	F♯7♯5♯9	Bm,maj7	A11
----	---	-------	---	----	---	-------	---------	---------	-----

31	B11	Bm7	B11	Bm7	Cmaj7/D	C♯m7♭5	Dm7	G7
----	-----	-----	-----	-----	---------	--------	-----	----

### CHORUS

35	Cmaj7②	G(add9)/B	Am	C/G	F♯m7♭5	Fmaj7	G6
----	--------	-----------	----	-----	--------	-------	----

41	Am	F	G	C	G/B	Am	C/G	F♯m7♭5
----	----	---	---	---	-----	----	-----	--------

47	Fmaj7	Fm,maj7	Em	Dm7	Fmaj7/G	C	G/B
----	-------	---------	----	-----	---------	---	-----

### (IMPROV.)

53,61	Am	Am7/G	Fmaj7②	Em7	Fmaj7②
-------	----	-------	--------	-----	--------

58,66	1,2	E7♯9	Fmaj9	Dm9	G11	A11	3	Fmaj9	Dm9	C	D. al Coda
-------	-----	------	-------	-----	-----	-----	---	-------	-----	---	------------

### CODA

88	Em7	A7	Dm9	G11♭9	Cmaj7
----	-----	----	-----	-------	-------





## GTCD track 18

### Embers

Latin Rock ♩ = 112

Count 1 *mf* CO — H PO

GT TAB

0 N.C. 1,77 Dm7 G7 Cmaj7

4,80 Am9 Dm7 Em7 Fm7 B♭6 D7±9

8,84 Gmaj7 Em B7/D♯ Em7/D

11,87 F/G G/F E♭/A♭ Fm9 Gadd9

15 G Dm7 G7 Cmaj7

*vib*

*gliss*

*vib*

*gliss*

*gliss*

*vib*

MU CO — CO H PO CO PO CO

(14) 13 15 12 14 13 15 13 (13) 15 12 15 12 12 14 (14)









39 *gliss* *vib* *gliss* *3*

S 12 S 12 10 7 CO 9 8 10 10 7 10 8

Fmaj7 G6 Am F G

43 *vib* *3*

8 9 10 8 10 7 8 9 9 10 8 10 7 8

C G/B Am C/G F#m7b5

47 *gliss*

12 H PO CO S 9 (9) 10 9 7 10 9 7 8 7 10 9

Fmaj7 Fm,maj7 Em Dm7 Fmaj7/G

51 *5* *3* *vib* *3*

H PO LH HO 7 8 7 10 (10) 7 5 5 7 5

C G/B Am Am7/G

55 *3* *3* *vib (bend)*

PO PO PO BU BU 5 (5) 8 (10) 8 (9) 10 (12)

Fmaj7(2) Em7 Fmaj7(2) E7#9





59

BU CO BU CO BU (15) (15) (15) (20) (20)

10 (10) 12 (14) 13 (13) 15 (17) 15 (17) 15 (15) 18 (20)

Fmaj7 Dm9 G11 A11 Am

(Into feedback)

62

8<sup>va</sup> gliss gliss gliss Loco

H S S S H H

15 17 15 17 15 13 15 17 (17) 17 15 13 15 13 (13) 12 14 (14)

Am7/G Fmaj7②

64

gliss gliss 3 gliss tr tr

S S H PO S 15 (15) tr = 12 13 CO BU LD PO PO H PO tr

12 14 12 12 14 12 15 17 15 (15) 12 13 15 15 (17) 15 12 15 12 15 12 15

Em7 Fmaj7② E7#9

67

PO CO BU rake (V) RPB LD BU RPB LD PO

15 12 15 (15) 15 (17) 15 (17) 15 (15) 10 (10) 13 (15) 10 (15) 15 (15) 13 10

Fmaj9 Dm9 G11 A11





## GTCD track 18

69 Am Am7/G

gliss gliss 3 5 3 3 3 3

S H S H PO CO H PO H PO H PO

10 8 9 8 10 8 7 8 7 8 9 10 8 10 12 10 11 10 (10) 8 10 8 7 8 7 8 9 7 9 7

71 Fmaj7② Em7 Fmaj7②

CO S gliss 3 gliss

(7) 5 (5) 7 9 7 8 9 (9) 12 10 11 10 13 (13) S

74 E7#9 Fmaj9 Dm9 C

8va Loco D. al Coda

Tremolo picking gliss 3 3 3 3 3 3 3 3

S H PO H PO S PO CO PO PO PO CO S S

19 19 17 15 14 15 14 17 15 13 17 15 17 15 13 16 14 14 12 10 7 5 8 7 6 5 7 5 7

88 Em7 A7 Dm9

gliss 3 3 3 3

H CO S PO H PO BU PO

(8) 9 8 10 8 9 7 5 (5) 8 7 5 7 5 8 5 8 (10) 5 8 5

90 G11b9 Cmaj7②

BU H PO tr tr tr AD LIB. gliss

7 (9) 5 6 8 7 5 8 6 5 6 5 (5) 4 5 7 8 12 13 12 15 12 15 12 tr S

tr = gradually easing off



## Shaun Baxter's Beyond Rock



# Turn On The Taps!

Ever since Edward Van Halen unleashed the earth-rocking 'Eruption' in the late 70s, tapping has held an important place in every rock guitarist's technique arsenal. Mystified? Read on...

## Lesson by Shaun Baxter

### GTCD TRACK 13

❖ **Players** from the 'legato school' of playing, using left-hand tapping include Michael Lee Firkins, Brett Garsed, TJ Helmerich, Greg Howe, Ritchie Kotzen and Tony McAlpine...

❖ **legato** literally means 'bound together'. For guitarists it means playing with hammers and pulls

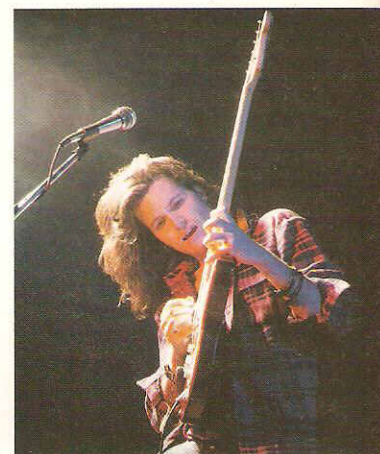
**R**ecently, we've been studying various techniques in preparation for a forthcoming series of articles on how to use extended arpeggios in rock. Last month we concluded our study of economy picking, this time round we're going to be taking a look at left and right hand tapping.

### Left hand tapping

You've almost certainly heard of right hand tapping, but what about left hand tapping? Well I've never actually witnessed the term being used in any other guitar magazine or instructional video myself.

Left hand tapping is the term that I give to the practice of starting off a new string with a left hand hammer-on. It's a technique that makes it easy to use right hand taps (which will enable you to attain wider stretches than if you'd just used your left hand) because the right hand isn't under pressure to get back into a picking position. Once you have cleared a few initial technical obstacles, you'll find that using left hand tapping in conjunction with right hand tapping will yield results that are

smoother, easier to play and, in general, much more impressive-sounding than anything picked. So, if you've always been frustrated because your picking is weak, take heart, because you'll find that mastering this particular technique



Shaun Baxter has been known to leave the taps running...

can help you to achieve spectacular results.

### Picking myth

99 per cent of all aspiring guitarists are unaware of just how much **legato** is used by modern rock players. If you weren't already told, would you really think that there was no picking at all (apart from the very last note) in this month's piece?

At the Guitar Institute, if I ask a class of students to give me their idea of the ratio of picking to legato (that is, hammer ons and pull offs) contained within a typical modern rock guitar solo, they usually reply something like 80/20 in favour of picking, whereas, in fact, it's probably 60/40 (or more) in favour of legato. If I ask anyone in the class to



Primal tap: Edward Van Halen in full-on 'Eruption' mode

Ebet Roberts/Redferns





play a scale straight up and down to a count of four or to play a triplet or 16th note scale sequence they automatically pick every note. However, if I then ask them to play the same thing but to pick the first note on each string only, none of them can play it convincingly (the legato notes are too weak, the picked notes are too strong and the whole thing is usually severely out of time). They all look at me strangely, as though I'm asking them to perform some circus trick. And yet, using left hand legato like this is precisely how most modern day rock and fusion guitar players would naturally play something in the first place. They only pick every note if they specifically want to give an attack to every note (when, for example, they are consciously trying to play with more aggression).

Incidentally, I used the bass pick-up (neck) throughout on the GT CD (Phil's trusty 'crab stick' pink Paul Reed Smith once again) and, if your legato technique is strong enough, this pick-up setting will often help to give the listener the impression that you are picking most of the notes.

### In vogue

Music, like any art form, is subject to the whims of fashion. To hear that arpeggios are shorter this summer, might sound like a joke but, these days a three octave sweep picked arpeggio screams '80s!' to even the most casual listener, darling!

Tapping has certainly progressed a long way from the Van Halen 'Eruption' style arpeggio-based triplet licks that were used along the length of one string in just about every modern guitar solo in the early 80s. These days, the idea is to combine left hand and right hand tapping in such a way that the listener is actually unaware of any particular technique being used. To them, it should sound as though you simply possess superhuman 'orthodox' (or conventional) technique.

It's interesting to note how trends in guitar have moved, in most cases, as a direct result of advances in guitar and amp technology. Before the advent of pick-ups and amplification, guitarists had to thrash away on chords as loudly as possible so that they could be heard above an orchestra. Then, when pick-ups arrived, players like Charlie Christian could play audible single note solos. As string technology developed, providing players with lighter gauges, bending became possible. Then came whammy bars, distortion, FX and so on.

With all of the developments of today it's now possible to get incredibly light gauge strings and an ever-increasing control over levels of distortion, compression, noise, reduction, gating etc, allowing greater freedom to explore the legato technique and

so, currently, it's the most modern way to play.

### Technical problem one: noise

Left hand tapping is very good for revealing shortcomings in your general left hand technique. The noise problems associated with mastering this particular technique will become all too apparent to you when trying the following simple example. By hammering on only (don't use your pick at all), try playing an A note at the fifth fret of the E string with the first finger of the left hand and an F note on the 6th fret of the B string with the second finger of the left hand. In trying to produce A F A F A F etc in quick succession, you'll probably uncover all manner of problems, so let's deal with them one by one.

### Right hand

Firstly, the four idle bass strings (that is, the open strings not being used in this particular exercise – G D A E) should be muted by resting on them firmly with the side of the right hand (as you should do for all your playing in general).

### Left hand

When hammering on the A note with the first finger, the tip of this finger should stub up against the B string in order to keep it from ringing out. This means having to fret the note with the fingerprint part of the finger and not the tip, as with the classical guitar. Again, this is something that you should be doing with your playing in general every time you fret a note with the first finger of the left hand. Like many new things on the guitar, it'll probably seem both uncomfortable and unfeasible at first but, after enough practice, it'll start to feel unnatural to use your first finger in any other way but this.

You'll also encounter strength problems with this particular finger when trying to hammer on to a new string for the first time without picking. Generally, most guitar players keep their first finger clamped down and use it as a pivot for the rest of the fingers on that hand; they are used to their other fingers falling from a much greater height onto the fretboard each time they hammer onto a note. Mechanically, a hammer on to a note of a new string with the first finger will feel inefficient in comparison (that is why it is easier to play a left hand legato without picking when descending rather than ascending). Furthermore, you won't have developed any horny pads at the correct place on the print part of your first finger yet, so you'll find it even harder to get a good note (imagine trying to play with a handful of sponge fingers!). The secret is to practise slow with over-exaggerated movements (that is, come

down on the note with as much height as you can get out of the first finger as possible) with the emphasis on strength, accuracy and lack of extraneous noise. After a while you'll find the control, speed and hard skin will start to arrive.

When holding down the F note with the second finger, this finger should lean over the E string that you've just left with your first finger.

When using left and right hand tapping together, I find that if I use my first and third fingers on my left hand for most of the two note spacing (from a semi-tone to a major third) I get a consistent strength to my notes. Also, my fingers lie flatter on the fretboard (in order to mute those idle treble strings) than they do when I use my first and second fingers for short stretches (because the second finger is longer than the third and so has to arch more to play the same note). I use the first and fourth fingers for wide stretches (because using the fourth finger changes the angle of the left hand and so causes all the fingers to arch more to play the same note) and the first and fourth finger for wide stretches (because using the fourth finger changes the angle of the left hand and so causes all the fingers to arch more – leading to noise from the idle treble strings).

### Signing off

The final important factor is that you should also take care when leaving a string with any of the fingers of the left hand so that you don't cause it to ring open. This takes quite a bit of practice. It seems impossible to do at first, but becomes automatic after a while (the main thing to remember, is to move out from the guitar with the finger, that is directly away from the fretboard) and not, say, towards the floor as you would for a pull-off.)

When you take these initial noise problems into account, it's easy to understand why most guitar players don't bother to pursue this technique any further. However, by refusing at these first few fences, these players are permanently sealing off a potentially exciting avenue of exploration.

### Technical problem two: timing

Like all legato techniques, your entire approach will stand or fall by how successful you are at solving the multitude of timing problems that arise. Remember, if it isn't in time, it'll never sound good when it's sped up. Furthermore, you'll never be a great picker until you have an accurate left hand because, if you don't, the two hands will not work in co-ordination at high speed.

### Right hand tapping

Gone are the days when you had to find





some novel way to temporarily dispense with the pick while you launched into the tapping section of your solo. A lot of modern arpeggios and licks involve picking and tapping, so it's important that you are still holding the pick between your thumb and first finger when right hand tapping. It's for this reason that you should tap with the second finger of the right hand. The second finger is the longest finger, conveniently situated in the middle of the right hand.

### Noise

As with left hand tapping (and all playing in general) you must make sure that you are resting with the side of your right hand (karate chop style) on all the idle bass strings. Try tilting the right hand so that the palm is turned towards your face you should also tap upwards with the tapping finger. Tapping downwards (toward the floor) is mechanically inefficient and involves using a hand movement and, therefore, will almost certainly incur unwanted handling noise. Also, avoid sudden lateral shifts (in other words movements up and down the neck).

Don't leave it to the very last minute to shift positions for the tap (that is, while the left hand is playing its notes). Do it in one continuous and unhurried movement.

Finally, taking care when leaving a string when tapping with the right hand is as important as when tapping with the left hand. If you experience any open string noise when ascending a scale or arpeggio (such as when leaving the D string to move up to the B string at the start of bar two), try leaving the tap trailing behind very slightly when starting the new string with a left hand tap – this should clean things up.

### Theory

In its entirety, this piece is made up of three chords from the key of C major (Am, G and F) along with two secondary dominant chords (E and D).

A secondary dominant chord, remember, is a passing chord that is added to a progression in order to give the sequence a greater sense of tension and release. In bar 4, the E is acting as the V chord to the Am in the following bar. In bar 8, this chord

works in the same way, even though the chord in the following bar is an F, because F and Am are related; in fact, Fmaj7 can be written as Am/F.

From bar 9 onwards, we encounter several slash chords. Don't worry about this; just read the top chord and ignore the bass note each time. These chords are written like this to describe a specific bass motion; it doesn't change the nature of the chord (that is, these chords simply have the 3rd, 5th or 7th note on the bass instead of the root).

So, the D/F# in the second half of bar 9 is just a D chord and, here, is the V chord to the G in the following bar.

In bar 10, we have the same motion. Here the E chord (expressed as E/G# in the progression) is, as in bar four, acting as the V chord to the Am chord in bar 11 (here, expressed as A5).

Finally again, ignore the slashes in bar 11, and just read Am, G, F and E (V of Am in final two bars).

Thanks again to Phil Hilborne for his keyboard playing! See you next month. ❖

### No Picking Allowed

8va

(L/H) — | (L/H) — | (L/H) — | (L/H) — | (L/H) — | (L/H) — |

H H T H H T H H T H H T H H T PO PO PO PO PO PO S

GT TAB

1 Am

(8va)

T (L/H) — | T T T T T T T (L/H) — | T T T T T T T

H H H S S PO PO PO PO H H H S S PO PO PO PO

2 G





(8va)

3 F

(8va)

4 E

(8va)

5 Am

(8va)

6 G





(8<sup>th</sup>) ——— Loco

7 F

8 E

9 F D/F#

10 G E/G#



*gliss*


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*Marshall*



# Theory In Practice

## If Two Was Three



**What happens if we start interfering with major triads and turn them into something different?**

**Lesson by Dave Kilminster**

**GTCD TRACK 12**

❖ **Playing in** 'fourths' is also known as 'quartal harmony'. It was adopted wholesale by the modern jazz movement of the 60s and 70s

❖ **For more** information about harmony guitar, check out Dave Kilminster's *GT Tips* in this issue – it's on page 54.

**W**elcome to our second *Theory In Practice* instalment. Last month, we looked at major triads and saw that a major triad is built using the first, third and fifth notes of the major scale. A question I get asked when teaching is why we use those notes in particular and not some other combination – like 1, 3, 6, for example. The answer to why that wouldn't be a major triad any more would be far too long-winded and boring to go into here. But there's no reason why you shouldn't take a bunch of other numbers instead and see what they sound like. So this

month, instead of going up in 'twos' (ie 1, 3, 5) let's try 'threes' (ie 1, 4, 7, 10).

Using our G major scale again (written in two octaves so that you can see the 'bigger picture') let's find out what notes we'd end up with.

G	A	B	C	D	E	F#	G
1	2	3	4	5	6	7	8
A	B	C	D	E	F#	G	
9	10	11	12	13	14	15	

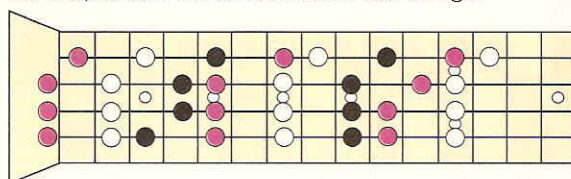
Skipping two notes every time and starting on G, we would get the notes G, C, F# and B. That would give us our first shape. If we did the same thing starting on A, we would



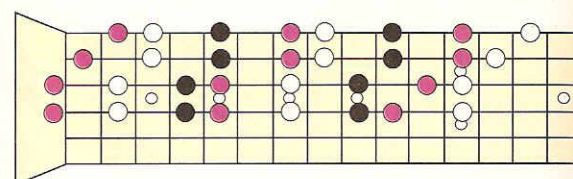
**Our Dave: "Speak softly and carry a gaily-decorated instrument"...** get A, D, G and C. Beginning with B, we would have B, E, A and D, etc until eventually you have seven shapes going up the neck.

### Stacked fourths

I've written a fretboard diagram to show what the shapes look like on the middle four strings:



And also on the top four strings:



You may also want to work out the shapes on the bottom four strings for yourself,

although I personally find that they can sound a little muddy if you're not careful.

Here's what the examples look like using standard notation:

### Ex 1a

1

GT	1	3	5	7	8	10	12	13
TAB	0	2	4	5	7	9	11	12
	0	2	4	5	7	9	10	12
	0	2	3	5	7	9	10	12





## Ex 1b

1

E B G D A E

2 3 5 7 8 10 12 14

1 3 5 7 8 10 12 13

0 2 4 5 7 9 11 12

0 2 4 5 7 9 10 12

This approach is known as a 'chord scale' and, apart from being a great writing tool, it's also a handy improvisational aid that can be found in the guitar playing of John Scofield, Allan Holdsworth and Tal Farlow. Stacked fourths (which is the musical term for what we're dealing with) have a very ambiguous sound due to the absence of a third. The third tells the listener whether it's a major or minor chord and without it, the listener is held in suspense, awaiting the outcome. (Hence the term 'suspended chord', perhaps!)

Sus 2 and Sus 4 chords are always good when you're busking because they can be either major or minor (*So that's your secret, Kilminster!* – Ed).

For the final improvised example, I've chosen to play my 'stacked fourths chord scale from G major' over an A bass groove. Those of you who've met up with the modes before will realise that I'm playing in A Dorian and, as the chords sound a little jazzy, we've gone for a laid back mellow feel on the backing track. Try to learn the shapes before you improvise with them. The

sooner you can get the information off the paper and into your head, the sooner it can become part of your natural playing.

Listen to the examples on the GT CD several times to try and get the sounds of this kind of chordal thinking in your head. Remember that throwing in one or two new chord shapes when you're playing could be catastrophic if you don't know in advance what sort of effect it's going to have on the music!

As always, study, practise and be kind to animals! See you soon. ♦

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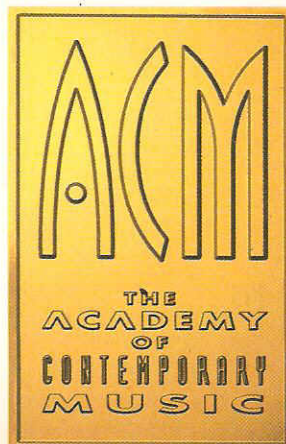
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## GT Tips

# Sweet Harmony – Part One



**How do bands like Steely Dan, Wishbone Ash and Iron Maiden work out all those harmony guitar parts?**

**Lesson by Dave Kilminster**

**GTCD  
TRACK 14**

❖ **The record**  
for the most number of harmony guitar parts on a single song has never been established. Our bet is Queen's Brian May would probably win, though!

❖ **natural minor**

So called to distinguish it from the melodic and harmonic forms of the minor scale

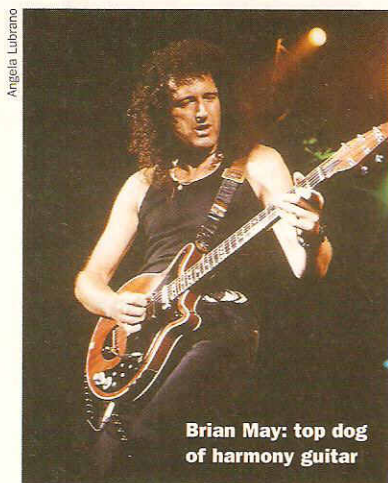
**W**e've had loads of letters asking about harmony guitar playing and so, in this special two part *GT Tips* feature, I'll attempt to answer all your queries, and hopefully provide you with some new cool-sounding ideas as well.

For demonstration purposes, I've

written a piece called 'Skinny Wish', which utilises all the most commonly used harmony ideas found in bands from Thin Lizzy to Racer X, from Wishbone Ash to Cacophony, Brian May to Steve Vai to Iron Maiden to Steely Dan...

For the intro I've used ideas based on diatonic thirds.

**In harmony: the boys from Maiden**



### Ex 1 Intro – 3rds Skinny Wish

♩ = 137

*vib* *vib* *vib* *vib*

Gtr 1

5 4 (4) 0 2 (2) 5 4 (4) 0 2 (2) 5 4 (4) 0 2

Am F

Gtr 2

5 3 (3) 0 1 (1) 5 3 (3) 0 1 (1) 5 3 (3) 0 1

Am F





Sheet music for guitar, showing three systems of music. Each system includes a standard musical staff with notes and a corresponding fretboard diagram below it. The fretboard diagrams are labeled with strings (E, B, G, D, A, E) and fret numbers (0-12). The music includes various techniques such as vibrato (vib), glissando (gliss), and slurs (S). Chords are indicated by letters like Am, F, G, and E7. The music is divided into measures, with some measures containing multiple notes and others containing single notes or rests. The fretboard diagrams show the fret numbers for each string, with some notes indicated by numbers in parentheses. The music is written in a key with one sharp (F#), and the time signature is 4/4.

Thirds mean that the harmony (guitar 2) is found two notes above the melody (guitar 1) and diatonic means that you stick to the notes in a particular scale. This means that sometimes you will have major 3rds and sometimes you will have minor 3rds – don't worry if you don't understand this bit yet. Just trust me.

The scale we are using is A **natural minor** (aka A Aeolian aka C major):

A	B	C	D	E	F	G
1	2	b3	4	5	b6	b7
A	B	C	D	E	F	G
1	2	b3	4	5	b6	b7

So if the melody starts on the note C, the harmony above will start on the note E (ie two notes higher). The next note of the melody is B, so the harmony note is D and when the melody goes to G, the harmony goes to B, and so on.

As an experiment, try working out a melody using any of the notes in A Aeolian, record it, and then work out the harmony. It's as easy as painting by numbers!

At the end of the intro, I decided to make it a little more interesting by placing an E major chord at the end. Now anyone who knows their harmonised C major scale will realise that E major is not contained therein. E major has a G# in it. But instead

of changing the whole scale for this one passing chord, it's far easier (and sounds nicer) if you just change the relevant note in the scale. So, changing G to G# gives us A harmonic minor (aka E Phrygian dominant):

A	B	C	D	E	F	G#
1	2	b3	4	5	b6	b7
A	B	C	D	E	F	G#
1	2	b3	4	5	b6	b7

So, for the last four bars, all the diatonic 3rds were derived from this new scale, making it sound a bit more exotic. For the verse, I opted to use 4ths:



And it's back to A Aeolian:

A	B	C	D	E	F	G
1	2	3	4	5	6	7

A	B	C	D	E	F	G
1	2	3	4	5	6	7

This time the harmony is three notes higher, so when the melody plays D and E, the

harmony notes are G and A. This seemed to work fine all the way through, except when I played the C as a melody note. The F harmony didn't sound very pleasant, so I changed it to an E instead. This is maybe not theoretically correct, but it corresponds perfectly to my only rule in music – if it sounds good, it *is* good!

**Men behaving harmoniously; the lovable Iron Maiden torture a few intervals live on stage!**







## Ex 3 - Chorus 5ths

Ex 3 - Chorus 5ths

Two guitar staves (Gtr 1 and Gtr 2) are shown, each with a treble clef and a key signature of one flat (Bb). The music is in 4/4 time. The first system covers measures 1-4, and the second system covers measures 5-8. The third system covers measures 9-12. The fourth system covers measures 13-16. The fifth system covers measures 17-20. The sixth system covers measures 21-24. The seventh system covers measures 25-28. The eighth system covers measures 29-32. The ninth system covers measures 33-36. The tenth system covers measures 37-40. The eleventh system covers measures 41-44. The twelfth system covers measures 45-48. The thirteenth system covers measures 49-52. The fourteenth system covers measures 53-56. The fifteenth system covers measures 57-60. The sixteenth system covers measures 61-64. The seventeenth system covers measures 65-68. The eighteenth system covers measures 69-72. The nineteenth system covers measures 73-76. The twentieth system covers measures 77-80. The twenty-first system covers measures 81-84. The twenty-second system covers measures 85-88. The twenty-third system covers measures 89-92. The twenty-fourth system covers measures 93-96. The twenty-fifth system covers measures 97-100. The twenty-sixth system covers measures 101-104. The twenty-seventh system covers measures 105-108. The twenty-eighth system covers measures 109-112. The twenty-ninth system covers measures 113-116. The thirtieth system covers measures 117-120. The thirty-first system covers measures 121-124. The thirty-second system covers measures 125-128. The thirty-third system covers measures 129-132. The thirty-fourth system covers measures 133-136. The thirty-fifth system covers measures 137-140. The thirty-sixth system covers measures 141-144. The thirty-seventh system covers measures 145-148. The thirty-eighth system covers measures 149-152. The thirty-ninth system covers measures 153-156. The fortieth system covers measures 157-160. The forty-first system covers measures 161-164. The forty-second system covers measures 165-168. The forty-third system covers measures 169-172. The forty-fourth system covers measures 173-176. The forty-fifth system covers measures 177-180. The forty-sixth system covers measures 181-184. The forty-seventh system covers measures 185-188. The forty-eighth system covers measures 189-192. The forty-ninth system covers measures 193-196. The fiftieth system covers measures 197-200. The fifty-first system covers measures 201-204. The fifty-second system covers measures 205-208. The fifty-third system covers measures 209-212. The fifty-fourth system covers measures 213-216. The fifty-fifth system covers measures 217-220. The fifty-sixth system covers measures 221-224. The fifty-seventh system covers measures 225-228. The fifty-eighth system covers measures 229-232. The fifty-ninth system covers measures 233-236. The sixtieth system covers measures 237-240. The sixty-first system covers measures 241-244. The sixty-second system covers measures 245-248. The sixty-third system covers measures 249-252. The sixty-fourth system covers measures 253-256. The sixty-fifth system covers measures 257-260. The sixty-sixth system covers measures 261-264. The sixty-seventh system covers measures 265-268. The sixty-eighth system covers measures 269-272. The sixty-ninth system covers measures 273-276. The seventieth system covers measures 277-280. The seventy-first system covers measures 281-284. The seventy-second system covers measures 285-288. The seventy-third system covers measures 289-292. The seventy-fourth system covers measures 293-296. The seventy-fifth system covers measures 297-300. The seventy-sixth system covers measures 301-304. The seventy-seventh system covers measures 305-308. The seventy-eighth system covers measures 309-312. The seventy-ninth system covers measures 313-316. The eightieth system covers measures 317-320. The eighty-first system covers measures 321-324. The eighty-second system covers measures 325-328. The eighty-third system covers measures 329-332. The eighty-fourth system covers measures 333-336. The eighty-fifth system covers measures 337-340. The eighty-sixth system covers measures 341-344. The eighty-seventh system covers measures 345-348. The eighty-eighth system covers measures 349-352. The eighty-ninth system covers measures 353-356. The ninetieth system covers measures 357-360. The ninety-first system covers measures 361-364. The ninety-second system covers measures 365-368. The ninety-third system covers measures 369-372. The ninety-fourth system covers measures 373-376. The ninety-fifth system covers measures 377-380. The ninety-sixth system covers measures 381-384. The ninety-seventh system covers measures 385-388. The ninety-eighth system covers measures 389-392. The ninety-ninth system covers measures 393-396. The hundredth system covers measures 397-400.

For the chorus, I chose 5ths (see above). Again, I wanted to put a little harmonic twist in there, so the chorus alternates between A Aeolian and C Aeolian (two bars of each).

C D Eb F G Ab Bb  
1 2 3 4 5 6 7

C D Eb F G Ab Bb  
1 2 3 4 5 6 7

To find the fifth harmony, you go up four notes so that when the melody is A, the harmony is E.

To finish off the chorus, I wanted something a little 'off the wall', so I used parallel flat five harmony for the last bar. The melody (if you can call it that) is not based in any scale, but is really a pattern going across the strings so the easiest thing to do was to play the same shape,

only six frets higher. So, if you start on a C# (top E, 9th fret), the harmony would start on the G (top E, 15th fret).

Finally, we get to the 'middle 8' which utilises 6ths:





## GTCD track 14

*vib* *gliss* *gliss* *gliss* *gliss* *gliss* *gliss* *gliss*

Half time feel

Gtr 1

Am F Am

Gtr 2

Am F Am

1

*gliss* *gliss* *gliss* *gliss* *gliss*

S S S S TAS

6

F G

F G

11

E7#9

E7#9

13

7

7



S

S

7

10



7

10



Local Flexion/Relaxation

0





# Hot Country

## Power Lines!

This month we bring you three more eight bar solos that'll fit over the same chord progressions as last month. But this time it's the GTi Turbo version...

### Lesson by Lee Hodgson

GTCD  
TRACK 10

You don't have to play country music to take advantage of a country guitar style; many rock players use country-influenced licks in their playing!

**W**e should perhaps let you know what you're in for this month. The music's A section, in the key of D, is stylistically reminiscent of players such as James Burton and Albert Lee, although it's also akin to the more traditional approach adopted by Brent Mason. The B section, in the key of E, is an amalgamation of the styles of Jerry Donahue, Ray Flacke, Chet Atkins and Brent Rowan, though there's still a hint of both Albert Lee and Brent Mason. And for the third solo, in the key of G, I've come up with up a bunch of licks of my own design, finding inspiration from Dann Huff and Brent Mason's hotter stuff. In reality, the C section sounds like a cross between Jimmy Page, Hendrix and, once again, Brent Mason. Hmm...

#### Performance notes

In general you'd be advised to try **hybrid picking**. Fingerstyle may suit the A section, but the other solos might sound more dynamic if performed with an edgier tone that is best produced with the aid of a pick.

#### Solo one

**Bar 1** starts with the kind of lick that either James Burton or Roy Nichols used to feature on Merle Haggard tunes. By the way, I think Roy is the blusier of the two players, yet both are known for a twangy Tele tone. And I mustn't forget Don Rich either, for he's another main instigator of chicken-pickin', along with Phil Baugh and Roy Buchanan too.

**Bar 3** sees some licks similar to those used by Ricky Skaggs in his rendition of 'Country Boy' from *Live In London* (Epic 26618) which I transcribed back in the 80s for sister magazine *Guitarist*, and Ricky's

playing on that album is a great source of runs and licks. Notice how the run in the first half of the bar seems to be a 'G' idea, yet it's played over a D chord. This sets up some useful tension, and it's really only suitable because of the fairly speedy tempo – mis-match harmonies at a slow tempo and you'll usually sound pretty awful!

**Bar 4** and the first half of **bar 5** sound very much like Albert Lee. Experiment by practising using either of the following methods: (1) with a down glide stroke towards the adjacent thinner string, as opposed to (2) pick and finger(s) separately and opposing one another – the pick direction rarely follows the direction of a finger movement, but it's not unheard of.

**Bar 6** is a traditional sounding country lick which you might think is mimicking steel guitar, but I feel is more pianistic.

**Bar 7** sees a much more considered way of dealing with the chord progression than the simple lick used at the same point in the previous lesson (compare the two if you have last

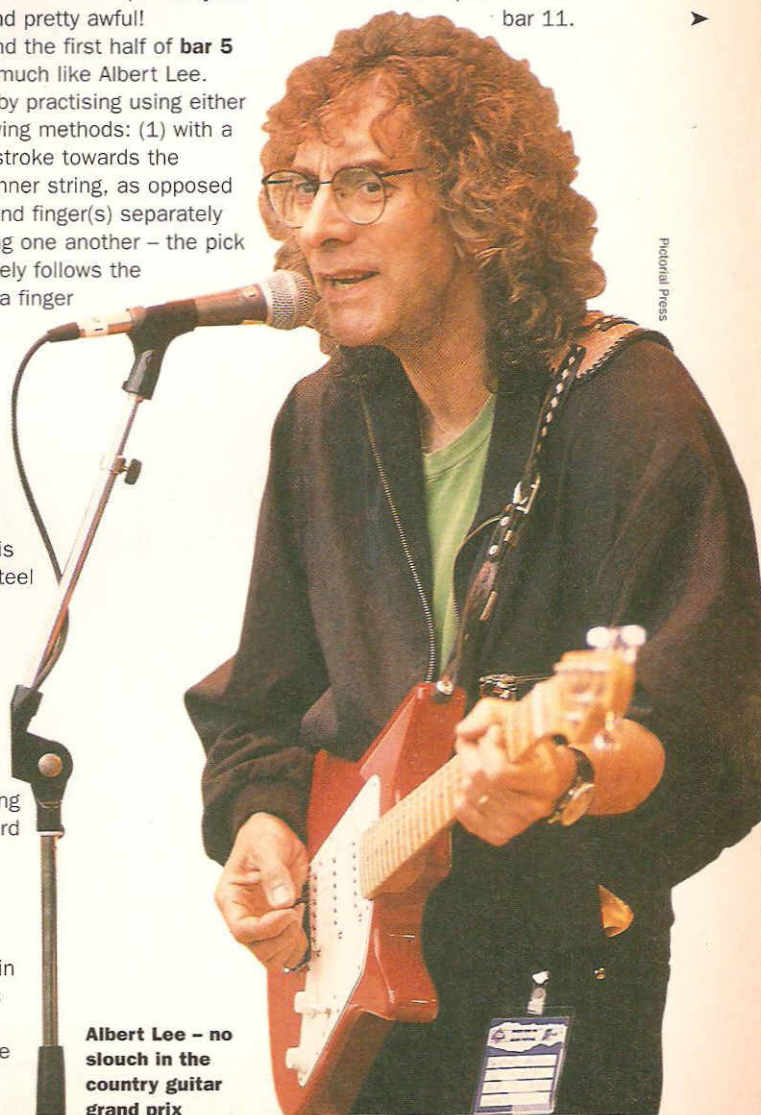
month's issue to hand).

In **bar 8** I have once more regurgitated an old chromatic sounding steel guitar run, but it's modified enough to hopefully make the lick sound fresh. And that leads to a classic James Burton-style country bend to end this solo.

#### Solo two

The middle solo – the B section – is, generally speaking, reminiscent of Jerry Donahue and Brent Mason, although I'm also a fan of Robben Ford, and it's in his earlier fusion playing days that you'll find evidence of Lydian dominant runs such as

I've implied at the start of bar 11.



Albert Lee – no slouch in the country guitar grand prix

Pictorial Press





► Bar 12 is a case of good fortune on my part. I was thinking of a cool sounding open string run for E and duly came up with a real finger-twister! Great, until I realised I'd forgotten that **bar 12** is in fact against an A chord! I was so disappointed... So I modified the lick so that it fit the actual chord in question; a bit of mental modal interchange, no less!

Around **bars 15 and 16** things morph between Larry Carlton and Chet Atkins-style licks.

**Bar 17** is a tricky stringbending run in the style of the wonderful Ray Flacke.

**Bars 18/19** should sound like you're just going for it. Be aware that the double stop at the end of the run in question just happens to fall on the second part of a triplet.

## Solo three

The C section kicks off at **bar 21** in country-blues-rock style, possibly reminiscent of Jimmy Page once again, but more in a sound sense here.

In **bar 22** there's another hint of Lydian ♭7, this time it's C, the fourth mode of (G) melodic minor – it follows G Dorian, so it's not too alien, despite the accompaniment officially being G7.

For **bar 23**, to temper that modal stuff, there's a wild 70s rock guitar style – by

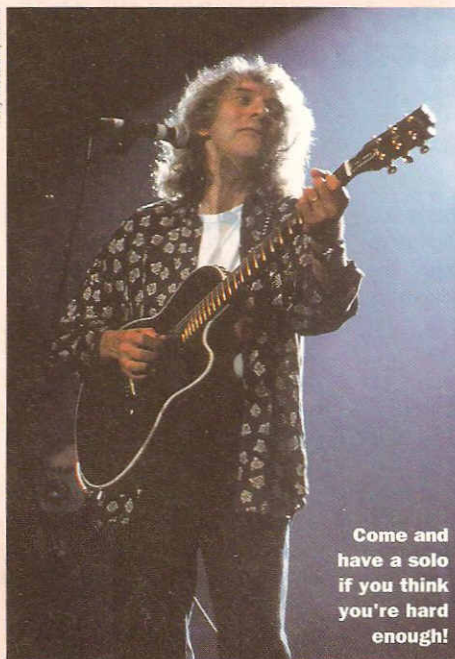
which I mean it's a predominantly minor pentatonic/blues scale-based flurry, culminating in a crazed overbend of two whole tones. It sounds like Jimmy Page from the solo in 'Whole Lotta Love'.

**Bar 25** sees another Brent Mason-style (in move, not in sound) lick which kind of backtracks – a 'retrograde inversion', as

once explained to me by Shaun Baxter.

In **bar 26**, I tried incorporating a Larry Carlton style C minor, major 7 arpeggio (derived from harmonic/melodic minor harmony) at the start of the phrase, culminating in what is essentially a Freddy King (or Clapton) style blues bending lick. ♦

Tony Mottman/Reina



Come and have a solo if you think you're hard enough!

## Sound advice

**Guitar:** Squier Silver Strat. Clean solos using neck pick-up: Duncan Quarter Pounder (staggered pole, RWRP) attenuated and in parallel with a bridge position Van Zandt Vintage+.

Overdriven solo is middle position Quarter Pounder (flat pole). George Dennis 1.05mm sharp pick (orange). 11, 14, 18, 30, 42, 56 Picato strings.

**Preamp:** Marshall JMP1 (DI) with compressor and TL Audio EQ1 valve eq in line.

**FX:** Small amount of 111ms delay – 'slapback' equal to a sixteenth beat – from a Yamaha D1500.

**MIXING DESK:** Mackie 32:8:2 – 75hz shelving cut off applied.

**ANCILLIARIES:** Behringer Composer compressor/gate & Behringer Ultrafex. TC Finaliser Plus (digital out).

## Ex 1

♩ = 135 **A**

mf PB MU RPB LD BU MU S S S PO BSS

GT TAB

1 D

PO PO PO H H S S S glide

3





5

gliss 3 1 gliss 3 1 gliss

S S H S CO H PO S CO H H

E 0 10 12 10 12 15 13 15 12 14 12 12 5 5 7 9 6 7 5 7

B 7 12 10 12 14 14 6 7 9 6 7 5 7

D A

7

gliss

H S PO CO H S S S CO BU

E 5 7 5 7 10 8 10 9 8 9 10 0 7 9 10 7 8 11 12 9 10 12 (14)

B 5 7 5 7 10 8 10 9 8 9 10 0 7 9 10 7 8 11 12 9 10 12 (14)

D C D

9

gliss

(Ph) S Hybrid picking PO H H H m

E 10 10 9 11 12 9 10 12 0 8 9 0 0 6 7 9 0

B 10 10 9 11 12 9 10 12 0 8 9 0 0 6 7 9 0

N.C. E

12

gliss 3

H PO PO PO H H S PO PO H

E 6 7 7 6 0 8 7 0 9 7 0 6 7 0 3 4 0 1 2 4 6 4 4 7 6 4 5 6

B 6 7 0 3 4 0 1 2 4 6 4 4 7 6 4 5 6

A E B7

14

gliss gliss gliss gliss gliss

PO PO S S S H S PO S H S

E 4 5 7 6 4 7 9 7 9 11 7 11 12 9 10 11 12 14 11 12 13 4 5 7 4 6 8

B 4 5 7 6 4 7 9 7 9 11 7 11 12 9 10 11 12 14 11 12 13 4 5 7 4 6 8

E G#m





16

**A**

5 6 9 (9) 14 (14) 12 13 (13) 14

**B**

17 PB LD PO S H BU S 12 11 S 12 10 9

(16) (17) 16 14 12 14 (16)

18

**B**

7 PO 10 9 7 9 9 7 8 9 7 9 8 (8) 7 10 11 9 11 9 11 13 11 13

6:4 7:4 gliss 5 6 gliss 3 \*

N.C. (B)

\* Kick/Crash at Beat 3/32

20

**G**

19 8va slightly late (Loco)

PO 18 15 PO 17 15 PO 17 15 gradual BU 18 (19) 15 17 (17) 15 17 PO

22

**D**

CO H H PO CO 15 16 14 16 17 14 15 17 15 14 17

**C**

**G**

PO S S H H BU LD PO 15 12 15 12 11 12 15 12 15 (19) 15 12

24

**Dm7**

PO H CO 15 12 14 13 12 (12) 15 (16) 12 12 15 15 (15) 16

**G7**

**C**

S PO PO H S 13 12 12 13 15 15 14 12 14 12 15 12 10 13 11 12





26 Cm D7

28 G

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## Geoff's Blues

# Hendrix Rhythm

A whole world of blues opened up by a single chord – it's the funky but 'well hard' 7#9!

Lesson by Geoff Whitehorn



### GTCD TRACK 02

❖ **A great deal** of fuss is made about Jimi playing right handed guitars the 'wrong way round', whereas photo evidence reveals that he used to hold a pen in his *right* hand! Strange but true...

❖ **spelled**  
In music, we talk about a chord's 'spelling', meaning which notes are present within it from the point of view of their position in the scale

**T**here's very little doubt that the impression made by the late James Marshall Hendrix is still very much with us today. Jimi influenced so many guitarists worldwide, I guess we've all got a little bit of Hendrix tattooed on our soul somewhere – either first or second hand. So, for this month's column, I thought it would be a very fine idea to look at Jimi's distinctive blues rhythm style as a way of introducing you to one of the blues' most important chords. Next month, we'll look at a Hendrix-inspired solo to go along with it!

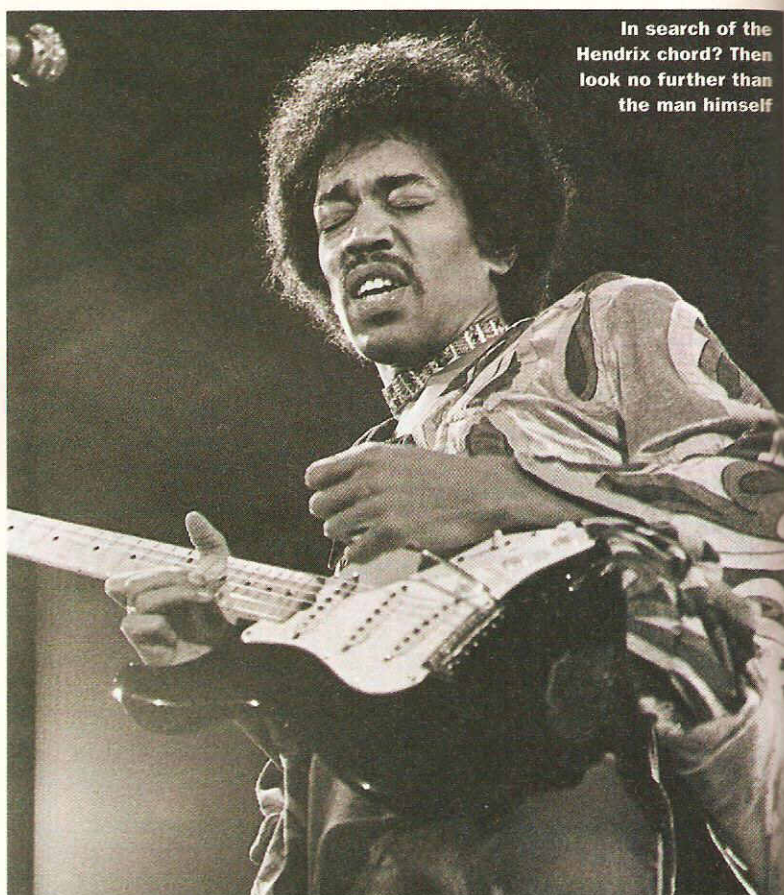
The rhythm part I've recorded for the GT CD is very much the way I'd play Hendrix, if you see what I mean. It might have shades of 'Stone Free' about it in places, and a great many other tracks besides, but the one most outstanding characteristic is that one chord.

For years and years people who have listened to Jimi have heard a particular chord voicing he used a fair deal; so much so that certain generations of guitarists still refer to it as the 'Hendrix chord'. Essentially, it's a 7#9 and if we look at the way it is **spelled**, we can see the following:

**1 3 5 b7 #9**  
So, in C we'd have a chord that went like this:

**C E G B<sub>b</sub> E<sub>b</sub>**  
**1 3 5 b7 #9**

If you think about it, you'll see that the chord is unique inasmuch as it contains both the natural and flat third (in C's case this would be both E and E<sub>b</sub>). Now, as you probably know, most chords have either the major or minor third in them – it's the way you tell if a chord is of the major or minor variety. So what happens when both are present? If you were to try and play both the



notes together, you'd see that they make quite a fearful racket, but when we add the root, fifth and seventh, the effect is 'smoothed out' a little. What we're left with is a very tense-sounding chord – and one

which is perfect for the blues.

In our studies of the blues so far, we've seen that one of the notes in the blues scale which gives the blues its distinctive flavour is the 'blue third'. This note tends not to be

### Geoff Whitehorn

❖ By day he's holed up in his studio, coming up with a monthly blues column to delight GT readers. By night, Geoff is

busy touring the world and recording with The Paul Rodgers Band. In the past couple of years he has also played live with

The Who (at Madison Square Gardens, no less) and recorded with ex-Pink Floyd bass player Roger Waters... Is there no end to this geezer's talents!





either precisely major or minor, but somewhere in between. If you're playing a blues, you'll often bend the third slightly sharp in order to give it that 'edge' which fits into the music so well. So, if we've got a scale with a major/minor third sound to it,

then the 7#9 is going to fit perfectly in a blues rhythm part because it shares the same sort of characteristic as the scale it's supporting.

Don't you just love it when something fits so neatly? On the GT CD, I've used the

7#9 chord quite a bit so that you can get used to the sound and feel of it. Next month, we'll have a look at something equally Hendrix-inspired that you can play over the top. Until then, stay out of trouble and keep those guitars wailing! ♦

## Hendrix Rhythm

**CHORUS I**

gliss V III gliss vib

MU S CO S CO CO CO CO CO S

GT TAB

(12) 1 E7#9

gliss V III gliss vib

CO S CO CO CO CO CO CO S

E7#9 A7#9

gliss vib gliss gliss vib

CO S H CO S CO CO CO CO CO S

E7#9

gliss gliss

CO MU CO S CO CO CO CO CO S CO

B7#9 E7#9

**CHORUS II**

gliss V III gliss vib

CO MU MU S CO S CO CO CO CO CO S

B7#9 E7#9





## GTCD track 2

III

gliss vib

CO S CO CO CO CO

CO S

CO S CO CO CO CO

E7#9 A7#9

15

gliss vib

CO S H

CO S CO CO CO CO

CO S

E7#9

18

gliss

CO MU

CO S CO CO CO

CO S CO

B7#9 E7#9

21

CHORUS III

gliss vib

CO MU — MU S

CO CO CO

CO S

B7#9 E7#9

24

gliss vib

CO CO CO

CO S

CO CO CO

A7#9

27





CO S H CO CO CO CO S

gliss vib

30 E7#9

E B G D A E

13 13 8 8 8 8 8 8

12 12 7 7 7 7 7 7

11 11 6 6 6 6 6 6

12 12 7 7 7 7 7 7

10 12 11 (11) 10 0 7 0 7 0 7 5 6 (6) 7

CO CO CO CO S CO CO CO S

gliss

33 B7#9 E7#9

E B G D A E

3 3 3 3 3 3 8 8

2 2 2 2 2 2 7 7

1 1 1 1 1 1 6 6

2 2 2 2 2 2 7 7

2 2 2 2 2 2 7 7

7 5 7 5 3 7 5 7 5 7

CHORUS IV

MU — MU S CO S CO CO CO CO CO S

gliss

36 B7#9 E7#9 Em7

E B G D A E

0 X X 3 (3) 8 8 7 7 7 7 7 7 7 5 6 (6) 7

X X 2 (2) 7 7 6 6 6 6 6 6 6 6 6 6

X X 1 (1) 6 6 7 7 7 7 7 7 7 7 7 7

X X 2 (2) 7 7 7 7 7 7 7 7 7 7 7 7

(12) 7 5 7 5 3 7 5 6 (6) 7

CO S CO CO CO CO CO S

gliss

39 E7#9 Em7 A7#9

E B G D A E

8 8 7 7 7 7 13 13 12 12 11 11 12 10 12 10 8

7 7 6 6 6 6 7 7 7 7 7 7 7 7 7 7

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7

7 5 7 5 3 7 5 6 (6) 7 12 10 12 10 8

CO S H CO S CO CO CO CO CO S

gliss

42 Am7 E7#9 Em7

E B G D A E

12 12 12 12 8 8 7 7 7 7 7 7 7 5 6 (6) 7

13 13 7 7 7 7 6 6 6 6 6 6 6 6 6 6

12 12 6 6 6 6 7 7 7 7 7 7 7 7 7 7

12 12 7 7 7 7 7 7 7 7 7 7 7 7 7 7

10 12 11 (11) 10 7 5 7 5 3 7 5 6 (6) 7



CO MU

3 3  
 2 2  
 1 1  
 2 2

2 0 2 0 2

45 B7#9

CO S CO CO CO CO

3 3  
 2 2  
 1 1  
 2 2

7 5 7 5 3

CO S CO CO CO CO

8 8  
 7 7  
 6 6  
 7 7

7 5 7 5 7

E7#9

48

The musical score is for the phrase "CO S MU CO CO CO CO". It features a guitar melody in the treble clef and a fretboard diagram below. The key signature has two sharps (F# and C#), and the time signature is 4/4. The melody includes glissandos and vibrato. The fretboard diagram shows the fret numbers for each string (E, B, G, D, A, E) across the measures.

CO S MU CO CO CO CO

48

B7#9

54

CO S CO CO CO CO S

3 3 8 8 3 4 5 6 7 5

E7#9

June 1998



# Taylor Made

## Danny Boy



**A beautiful traditional melody that just wants to leap onto your guitar's fretboard!**

**Lesson by Martin Taylor**

### GTCD TRACK 17

❖ **Other lyrics** have been set to 'Londonderry Air' including 'Would I Be Erin's Apple Blossom' and 'Emer's Farewell' both written by A P Graves – but neither have endured as well as F E Weatherly's evergreen 'Danny Boy'

❖ **block chords** chords which support the melody pretty much note for note and can 'swamp' the melody

**W**e've received a lot of requests for this tune on our request line and no wonder, it's a beautiful melody which has stood the test of time well. 'Londonderry Air', the tune on which 'Danny Boy' is based, was first published in 1855 and nearly 150 years later it's still going strong!

In the past few issues, we've been looking at some of the devices used in chord melody arrangement, and we're going to spend the next few issues looking at different arrangements of standard tunes – with a few originals thrown in for good measure!

I suppose that, when you think about a solo jazz guitar arrangement, you think of a melody being supported by block chords. This needn't always be the case, of course, and sometimes it's quite refreshing to take a leaf out of classical guitar's book and arrange things differently. So for this tune I have tried my best to avoid the **block chords** as much as possible and tried to play the tune with two moving lines. This means that the melody is supported by either a simple bass note or a moving counter-melody. It was not difficult for 'Danny Boy', because the melody

itself is so strong and well known, I felt that I didn't want to clutter it with a lot of unnecessary arrangement. When you've got a melody which is this strong, it's unwise to mess too much with it – a case of 'if it ain't broke, don't fix it'! I tried several keys before settling on A major; the melody seemed to fit the fretboard far better in A for some reason!

Another thing I've tried to avoid is labouring a beautiful melody with



**Martin Taylor, taking a deep breath of that Londonderry air**

### Name that tune

Last month I told you that my bossa nova study shared its chord arrangement with a very well-known tune made popular during this century's world wars. It was 'Keep The Home Fires Burning' – and they'll be some t-shirts headed in the direction of the eagle-eared GT readers who spotted it!

❖ **For further** information about Martin Taylor's CDs, videos and concert appearances, and to receive a newsletter, please contact PO Box 8403, Maybole, Ayrshire KA19 7YB.

unnecessary 'jazz' voicings. A lot of people make the mistake of thinking that, just because they are playing in a jazz context, they have to dress every single chord up with extended dominant sevenths and so on. This tune has so much of a life of its own that it would be wrong to impose too much of a foreign style on it – it started as a folk tune, after all.

From a technical standpoint, watch the notation closely. There isn't much to worry about, but we'll be using a fair amount of the fretboard – watch out for those position changes, barrés etc.

Put as much feeling into this piece as possible. You can play it at a medium or slow tempo; if the feeling's there, the piece will stand up for itself. ❖

### Danny Boy

Rubato

GT TAB

E F#m E/G# 1 Aadd9 A13 Dadd6 Bm7 E6





3

5 4 1 2 5 2 2 0 2 3 2 1 1 2 4 2 4 2 1 0 2 2

4 2 4 2 2 0 2 4 0

C#m7 F#m7 C#m7 F#m7 Bm7 E F# E/G# Aadd9 Ama9 A13

6

0 2 4 1 2 4 2 (2) 3 2 0 2 0 2 3 4 2 2 1 2 4 0 2 4 0 2 4

0 4 2 0 4 2 2 0 2 2 2 1 2 2 2 0 2 4

Dadd6 Bm7 Esus4 C#m F#m Bm9 Esus4 A Asus4 Asus2 A E F#m E/G#

9

5 2 4 4 7 5 7 0 2 2 2 3 1 5 4 4 7 5 2 4 4 5 2

0 2 2 5 4 0 2 2 2 3 1 4 2 5 4

A E/D A Bm7 E Fdim F#m E/D C#m7

12

0 3 2 1 1 2 4 9 5 6 7 7 5 7 5 5 2 2 2 2 5 1 2 4

2 2 0 0 7 6 5 4 2 2 2 2 5 5

0 2 4 0 0 0 7 6 5 4 3 2 0

Bm7 E F#m E/G# A C#7 D6 D#m7b5 G#13b9 C#m7 F#m F#m/E Dm11

15

2 2 5 2 0 2 2 3 3 9 5 6 0 6 5 2 2 4 2 0

0 4 2 2 2 2 2 5 5 6 6 5

A6 C#m7/G# F#m Bm7 Bm11 E13 Dm11 Dm9 Aadd9



## Unplugged

# Invention no 13

## J S Bach (1685-1750)

GT's series of classical duets reaches a climax this month with an exquisitely beautiful piece from baroque god, J S Bach!

Arranged and recorded by Eric Roche and Phil Hilborne. Transcription and notes by Eric Roche



The father of invention -  
J S Bach

### GTCD TRACK 01

❖ Remarkably, Bach only saw publication of around a dozen of his works during his lifetime. In fact, his stature as one of the major composers of all time was only really recognised as late as 1850 – a whole century after his death!

❖ **contrapuntal**  
Music containing two distinct melodies entwined together to form a whole

Another *Unplugged*, and another duet for your growing collection. Phil and I went through my transcription of Johann Sebastian Bach's 'Invention no 13', and thought that it would be an excellent piece to present to you. After we had each decided on which parts to perform, we devised a suitable fingering for our respective parts. Phil is to be heard performing guitar part one on the left channel, while I appear on the right playing guitar part two. Once again we used Contreras and Ramirez guitars.

### Performance notes

Listen to the GT recording of the piece first. You'll notice that both parts are inextricably bound together. Both musicians must feel and play as one. After all, these inventions were originally designed to be performed by one keyboard player. The **contrapuntal** style of the composition demands that both independent parts weave together to form one line. This thread can be seen quite easily in the very first bar. The second guitar plays an A on beat one, which is immediately followed by a semiquaver phrase in Guitar 1 (beats one to two). On beat three, Guitar 2 imitates or repeats the phrase. Bar 2 is similar. The texture in the following bars continues in the same fashion. However, the counterpoint technique changes from imitative to a 'question and answer' style of phrasing.

Guitar 1 plays a phrase, which is then completed by guitar 2 (see

bars 3 and 4). This style of counterpoint links the two players even more closely.

To be successful here, it is so important to listen to the other player. Because the melody is mostly in semiquavers (sixteenth notes) it is critical that both players feel the pulse in the same way. For this piece the 16th notes are to be felt and played as straight as possible.

### Fingering

The fingering in the transcription is very detailed and, while you should

feel free to change it to suit your own instrument etc, I would strongly urge you to at least try the fingerings that both myself and Phil Hilborne used on the GT recording.

The backing tracks on the CD are useful while you are learning the part, but the real goal should be to perform the duet with a partner. Until next month, happy duetting! ❖

## About the composer

Johann Sebastian Bach's influence on the course of music since his death in 1750 contrasts starkly with his relative obscurity during his lifetime. Though he was widely known in his native Germany, this humble giant of music was not as internationally appreciated as much as contemporaries like Handel or Vivaldi.

Bach spent long periods of his career as court composer or musical director in various towns and cities of Germany, and was best known as a virtuoso organist and composer of contrapuntal music. While in Cöthen in his 30s he composed works intended as teaching material. These included the first book of 'The Well Tempered Clavier' and 'Fifteen Inventions'. Originally titled 'Preambulum' (BWV 772-786). The 15 two-part inventions were written to explore the common keyboard keys of the period. They were each based on a simple tonal framework and strong cadences. The 13th invention in A minor is based around the very strong introductory cadence of I V7 I (Am E7 Am).

## Eric Roche...

As well as being GT's regular *Unplugged* contributor, our Eric is also a tutor at the world-famous GIT in London. He has transcribed the music of players as diverse as

Michael Hedges, Alex de Grassi, Pierre Bensusan, Leo Kottke, Paul Weller, Pulp and Acoustic Alchemy. Contact him via e-mail on: [innerEARMusic@msn.com](mailto:innerEARMusic@msn.com)





### Invention no 13

Gtr 1  
Arr. by  
Phil Hilborne

[illegible]

Gtr 2  
Arr. by  
Eric Roche

The musical score for 'The Rose Tree' is presented on a grand staff. The treble clef staff contains the melody, which is a simple, folk-like tune. The bass clef staff contains the accompaniment, which is a simple, rhythmic pattern. The score is divided into two systems. The first system contains the first two measures of the melody and the first two measures of the accompaniment. The second system contains the next two measures of the melody and the next two measures of the accompaniment. The melody is written in a key signature of one flat (B-flat) and a 2/4 time signature. The accompaniment is written in a key signature of one flat (B-flat) and a 2/4 time signature. The score is labeled 'III' and 'I' at the beginning of the second system.

1 2 1 2 3 2 2 0 3 0 3 2 0 0 0 0 2 0 3 2 2 3

[illegible]



➤

7

9

11





II

III

E B G D A E

3 2 0 4 2 0 4 5

4

3 6 3 5 3 5 3 5 2

E B G D A E

(1) 0 1 2 0 0 0 2 2 2 3 0

2 2 0 3 4

13

III

II

E B G D A E

1 4 1 3 1 3 1 3 4 3 0

5 3 5 5 5 2 5 4 5 2 5 4

E B G D A E

3 0 3 1 2

1 0 3 1 3 2 4 0

15

I

II

I

E B G D A E

3 1 3 4 1 4 4

2 2 1 4 4 3 1 2 1 2

E B G D A E

0 3 1 0 1 2 1 2 2 2 1 0 0 3

2 0 3 4

17



19

0 3 2 3 0 3 1

0 1 2 0 1 0 3 2 2

21

23





25

E B B D A E

1 0 1 2 2 2 0 1 2 2 3 2 0 (0)

E B B D A E

3 1 2 2 0 (0)

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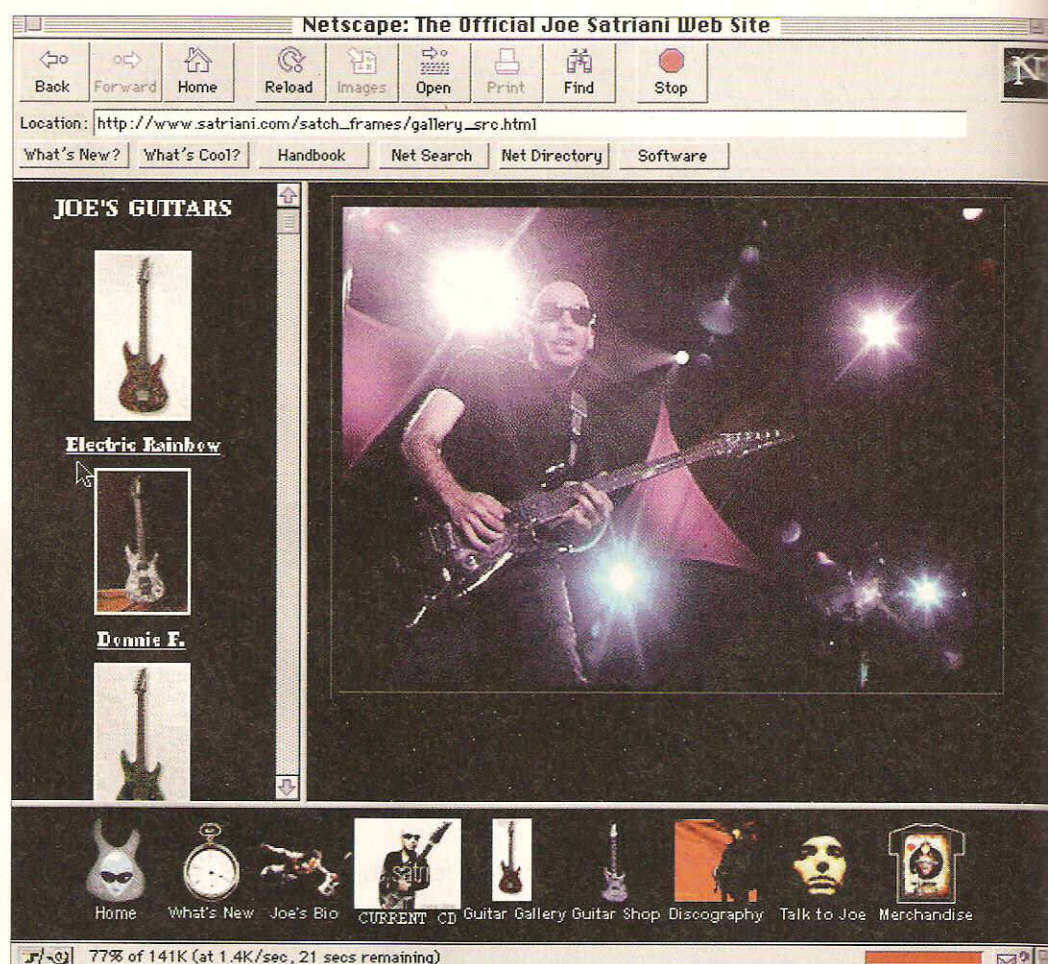


# Surfing with the alien?

Cliff Douse discovers that the once impenetrable Internet is now a treasure trove for guitar players...

**S**o you think the Internet is only for computer anoraks and hi-tech boffins? Well think again, because the World Wide Web, as it's called, now has an arsenal of goodies available for even us humble guitar players. There's now a vast amount of Internet information on a wide range of top players, from rock to jazz, classical to country. But that's not all – you can also use the Internet to buy gear, download tablature music, or even find a tutor.

So how do you get hooked up in the first place? Well, first you need to have a modem for your computer. Then you have to find an Internet Service Provider (ISP), a company that



Need to double-check some of Les Paul's biographical data? Head for the Gibson web site...

supplies the relevant software, hooks you up, and then gives you help and advice, should you need it... and that's it!

## Players

You'll find loads of information on almost any guitar player you can think of on the Internet. Don't believe me? Well just do a 'search' on Joe Satriani and see what happens. Now do one on Eric Clapton. And what about John Scofield, Vernon Reid, Ritchie Blackmore or Ritchie Sambora? Clicking on any of the above names will lead you to a

mountain of interesting information (as well as an equally large amount of old twaddle) on each and every one of these players. If you want biographies, they're there. Discographies? No problem. If the guy's ever had ingrown toenails, chances are it's there.

The wealth of information available on the Net is of great use to fans, students and music hacks alike. Just get onto the Internet and you'll be able to overdose on info. In fact, you'll never need to buy a book ever again! Er, well sort of.

## Gear

The Internet is a handy place to look for gear. Just surf around and you'll soon find the Gibsons, Fenders and



Are you experienced? The official Jimi Hendrix web site



## Some Internet Service Providers

**Direct Connection, Martin House, 1 Tranquil Vale, Blackheath Village, London SE3 0BU. Tel: 0800 072 0000, Fax: 0181 852 8800, <http://www.dircon.net>**

**Unet UK, Internet house, 332 Science Park, Cambridge CB4 4BZ. Tel: 01223 250100, Fax: 01223 250101, <http://www.pipex.com>**

**Demon Internet Limited, 322 Regents Park Road, Finchley, London N3 2QQ. Tel: 0181 371 1000, Fax: 0181 371 1150, <http://www.demon.net>**

Rickenbackers of this world, along with a number of distributors and retailers. These days you can just order your beloved PRS, Strat or Coral Electric Sitar over the Net, put your feet up and let it arrive. You can also surf to check out the latest gear so that you're always in touch with what's going on. Or you might just want to see what's out there.



**Need a teacher? The Registry Of Guitar Tutors web site**



**The jewel of the internet: the information superhighway surpasses all expectations with the sheer, unadulterated brilliance of the Guitar Techniques web site**

You might even find yourself pleasantly surprised!

### Tuition and music

The Internet is a handy information centre for guitar players of all levels. It can be used to locate and order books, from both publishers and retailers. Just browse through the Internet and you'll come across books you didn't even know existed - ones that you'd never see in your local bookshop.

You can also use the Net to obtain a wide cross-section of tablature music. There are a whole load of companies who have thousands of 'tabbed' transcriptions which you can just download to your computer for free, although there are still

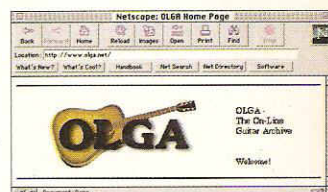
some questions as to the precise legality of what some of these organisations are doing. (*So don't go telling anyone we told you it was OK to download tab from the Net!* - Ed.)...

And how do you find yourself a good guitar tutor if you're living in a remote part of the country? No problem; all you have to do is log on to the Registry of Guitar Tutors (<http://members.aol.com.registrygt>), who will supply a comprehensive list of guitar teachers throughout the UK and, for that matter, all around the globe.

### Tell 'em we're surfing

The Internet isn't perfect, and can sometimes be a pig to navigate. You may occasionally

find yourself wandering around a labyrinth of useless information (not to mention hardcore pornography and endless *Red Dwarf* trivia) in an attempt to actually get to whatever it is that you're looking for. But that's almost beside the point: the internet has now become a very, very useful tool for guitar players. And, lest we forget, it's a heck of a lot of fun. So log on, and get surfing! ♦



**OLGA - web site for all those tablature readers among you**

## Some web sites to check out

### Chords

<http://www.pubweb.acns.nwu.edu/~dms390/chords>

### Eric Clapton site

<http://www.wallofsound.com/artists/ericclapton/index.html>

### Fender

<http://www.fender.com>

### Flamenco

<http://clever.net/flamenco/>

### Gibson

<http://www.gibson.com>

### Guitar Techniques, Guitarist and Total Guitar

<http://www.futurenet.com/musiciansnet/>

### Guitar videos

<http://www.intergate.com/elco/hutch>

### Hawaiian guitar

<http://www.well.com/user/wellvis/steel.html>

### Official Jimi Hendrix web site

<http://www.jimi-hendrix.com/>

### Official Joe Satriani web site

<http://www.satriani.com/>

### Registry of Guitar Tutors

<http://members.aol.com.registrygt>

### Tablature music

<http://www.olga.net>

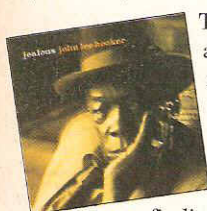


# Cue & Review

From the timeless blues of John Lee Hooker to the stomping Brit-metal of Iron Maiden, David Mead pollutes his mind with this month's CDs

## John Lee Hooker

**Jealous**  
(Pointblank)



This album is actually a re-release from the mid 80s, just prior to the legendary bluesman

finding his second wind and well deserved success with *The Healer* in 89. In that respect, it makes it an interesting album purely because of its historical perspective. It's very clear, for instance, that all the fire which made *The Healer* such a big hit was well in place three years before.

Those familiar with John Lee Hooker's recent work will feel at home immediately with tracks like 'Jealous' and 'Ninety Days', with Hook pretty much intoning just a phrase or single word, very much in the framework of 'The Healer' itself.

Personally, I think the definitive John Lee Hooker sound is just Hook and his guitar. Tracks like 'Boogie Chillun' have stood the test of time well and stand up without the need for brass sections or big arrangements.

*Jealous* provides an important insight into the work of a blues legend and should be promptly snapped up by the party faithful! Star Rating: ★★★

## Reverend Gary Davis

**Live & Kickin'**  
(JAM)

The good Reverend recorded live back in the late 60s: black suit, hat, shades – hey, it's the original Blues Brother! Those unfamiliar with the Rev's blues guitar style would do well to check him out. Stylistically, I guess it's where ragtime meets



blues – the inclusion of the track 'Maple Street Rag' gives you some sort of idea what I mean.

But that's not the only string to this man's bow – songs like 'Samson And Delilah' and 'Mind How You're Living', complete with the Reverend's own spoken introductions, give a unique insight into the soul of an original bluesman.

Star Rating: ★★★

## Iron Maiden

**Virtual XI**  
(EMI)



Oh gawd! They're back. The mighty Maiden rock once more with their umpteenth album since they first placed their stamp on the face of

British metal at the beginning of the 80s.

Former Wolfsbane frontman Blaze Bayley has settled snugly into the role of vocalist, ably supported by the relentless bash of guitarists Dave Murray and Janick Gers.

Fans will be familiar already with the way Maiden deal out the rock, and so tracks like 'The Clansman' and 'Don't Look To The Eyes Of A Stranger' are sure to hit the spot.

Maiden will support *Virtual XI* with not only the *de rigueur* world tour, but also with their own computer game! It's called 'Ed Hunter' and is based around the adventures of Maiden's legendary supernatural mascot, Eddie. Needless to say, it's a shoot 'em up!

Star Rating: ★★★

## Sonny Terry and Brownie McGhee

**Live At The New Penelope Café**  
(JAM)

If ever anyone was going to apply the term 'seminal blues performers' to anyone it would definitely be appropriate in the case of this duo. As the title suggests, it's another live



recording in the series from the JAM (Just A Memory) record label and, like

the Gary Davis album reviewed here, it dates from 1967.

The duo cover some classic material, including 'Cornbread, Peas And Black Molasses', 'Sportin' Life' and 'Easy Rider' and, while Sonny Terry's harmonica takes centre stage for

the most part, Brownie McGhee takes his blues rhythm duties very seriously indeed, providing an object lesson in stylish accompaniment. Classic stuff! Star rating: ★★★

## Jadis

**As Daylight Fades**  
(JAD)

If I was going to criticise Jadis for anything it would be perhaps that they want to walk in territory already occupied by Marillion! It would be a minor gripe, though, and one that doesn't detract from my enjoyment of this live album.

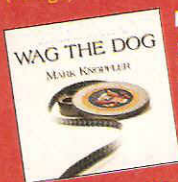


The musicianship is certainly considerable, and the material is good – it's

just prog rock's present rather diminutive stature which could hold Jadis back from reaching their full potential. Still with Yes and Genesis still embarking on international tours, it looks like there's life in the old prog yet! Star Rating: ★★★

## Mark Knopfler

**Wag The Dog**  
(Vertigo)



It's not really fair to judge anyone on a soundtrack album in the same

way that you would an ordinary CD. This, for instance, is not a Dire Straits album or another Knopfler sideline project; instead, it's music which is meant to be almost subliminal to a movie.

What we've got is a mini album comprising eight tracks and a total of 24 minutes of music. A label on the front of the CD case tells

us that there is one new song on the album, but what it really means is that there is one vocal track; everything else is new, too. Stylistically, we're in an area which is not a million miles away from Knopfler's excellent, but sadly underrated solo album, *Golden Heart*. It's a melange of acoustic and electric guitars, every note branded with the inimitable Knopfler style, and much of it is excellent. There's even what sounds like a homage to Hank Marvin on 'An American Hero' – just check out that guitar sound!

I doubt if there's another 'Going Home' on this album, but it's not at all bad! Star Rating: ★★★★★



# Your Letters

**Come on you loafers – get writing, or we'll never find out where guitar's going!**

## No More Interviews?

### ❖ Dear GT



**David Rhodes: hates MIDI, but we didn't ask why...**

I suggest you modify or discontinue the interview articles. Although I appreciate that these focus on guitar players, the nature of the interviews is fairly general (what gear is used, why latest album is great etc.). Rarely are the players' techniques discussed in depth and the articles have the feel of a biog/press release rather than an examination of guitar techniques. I'm not saying that the articles are uninteresting; rather that they would be better suited to a more general type of guitar or music mag. The questions are rarely probing: in the April issue for example, David Rhodes states his dislike of MIDI but is

never asked why. In the March issue there are four pages devoted to a certain Janis Ian who is unknown to me (OK, so I'm ignorant!) however, I'd rather hear an example of her work on the CD than her opinion of 'the new crop of female singer songwriters' or similar mush. Come on guys, this is supposed to be a guitar techniques magazine.

The April issue includes the four year index, which makes for some interesting reading, but I found myself agonising over back issues which I've missed over the years. No doubt many other readers will have similar reactions: this is even more frustrating due to the non-availability of back issues. Could these be made available via a web site, even on a pay basis? Possibly the lessons/demo tracks could be downloaded as sound files in addition to the text? It seems a shame to have such an extensive back catalogue without the means for readers to access it, had they missed the original printed editions. Possibly many of the older issues were published before some current readers even started learning the instrument.

The economy picking article was great. More technique oriented articles please!

How about some features on the technological aspect of guitar playing and recording: for example the role of MIDI, hard disk recording drum machines etc. I know many guitarists are wary of any new fangled gear developed after 1958, but suspect that part of this may simply be down to ignorance. There is a lot happening in terms of music and electronic technology; how about an illustrated tour around the *GT* studio for example?

Lee Hodgson seems to be

the only writer who consistently gives left hand fingering suggestions for tricky chord shapes and solos. Could other contributors be encouraged to give suggestions where the fingering may be doubtful?  
**David Whiteside**  
Bristol

*This is and always will be a technique orientated magazine, but I insist that the interviews we conduct have a place within the pages of GT. You're not going to agree with everyone we choose to talk to, but dismissing Janis Ian talking about the rise in popularity of female singers as 'mush', is far from being a valid point or a good reason to drop a feature altogether!*

*We're unable to publish music extracts on our web site because of copyright laws; the four year index was something that people have been requesting for some time, though, and at least it gives new readers an idea of the sort of music we've covered in the past.*

*We have done a tour around the GT studios in an earlier issue, although I agree that an update is probably overdue. I'll pass on your comments about left hand fingerings to the team.*

## Jazz Notes

### ❖ Dear GT

My name is Mike Ducey and I've been enjoying your magazine for several years now. I'm particularly interested in Martin Taylor's column. He is truly amazing. I was a good friend of Joe Pass for years (I wish his ability rubbed off). Joe finished his last set in New York City some 16 years ago and, being a one-man band, he was heading out the door when he decided to ask if anyone there at the bar was going his way. I said that I wouldn't mind dropping him off at his hotel. When he got out, I

told him that if he ever needed a ride I'd be glad to pick him up. He told me that if I picked him up the next day I could get in for free. So, I did that for roughly the next 12 years!

Please let me know how to find out more regarding Martin Taylor's books; I do have his *Finger Style* video. Incidentally, his old friend Wayne Wright told me to pass on a hello from him. Sincerely  
**Mike Ducey**  
Via e-mail

*You can find out more about Martins's gigs, CDs and videos by contacting him at PO Box 8403, Maybole, Ayrshire KA19 7YB*

## First Issue

### ❖ Dear GT

First the bad news. I've stopped buying *Guitar Techniques* because I am now too skint. Good news: I do have access to a web site, so I can surf my way through the upcoming ish and see if that would be the one to spend the cat food money on (the cat can eat mice). However I do digress. I have every copy of *Guitar Techniques* from issue three to last October. I would like to get my hands on a copy of the first or second issue which has the Vai/ Satriani cover. Anyone out there can send me theirs if they suddenly have a lobotomy and wish to give it away. Recently I have sold my ex-wife into slavery and raced down to my local musical emporium (Talkin' Music in Waterloo, Liverpool, brill shop, nice people – well that should get me a free set of D'Addarios!) and bought a



**Janis: "Well I've never heard of this David Whiteside, either"**

**Send your letters to us at:**

**Guitar Techniques**  
30 Monmouth St,  
Bath, Somerset  
BA1 2BW  
E-mail: [gt@futurenet.co.uk](mailto:gt@futurenet.co.uk)





**GT one: a dummy version had the headline "Satch versus Vai: Who's really best?"**

Jackson. It's an absolutely ordinary looking thing but I cannot find any info on this model. It is a Japanese made Dinky EX with hm/sc/hm pickups, no perceivable action on it, and I got the hard case as well. Is it any good?

Also I never seem to get the sound I want no-matter what stuff I use. Is this a bind for everyone else?

MIK

Via e-mail

*If you're too skint to buy the mag, Mik, the chances are you won't be reading this! Sadly the sought-after first issue of GT is no longer available as a back issue - we've only got a couple ourselves! I'm not personally familiar with the model Jackson guitar you mention, but I do own a Charvel (same sort of thing) that I wouldn't part with too quickly - it sounds like you've got a fair exchange for the ex-wife, anyway. As to getting the right sound, it's a thing which dogs every guitar player. Keep reading GT and maybe we can put you on the road to tonal bliss! (Oh, I forgot; you've stopped buying it.)*

## In The Beginning...

### ❖ Dear GT

I've been playing for just over a year and the one thing I could really appreciate from your magazine is a techniques page. It could explain some of the techniques used by guitarists such as tapping, some elements of amazing solos, and even ways of putting solos together. I would really appreciate this because often the stuff I hear on records is baffling.

Chris Kasa  
Sutton

*I thought that's what we had been doing for the last four years, Chris!*

*As far as tapping is concerned, check out this month's Beyond Rock. It's hardly beginner material, but you're bound to find some pointers.*

## What Guitar?

### ❖ Dear GT

I watched *The Dance*, a recently televised reunion of Fleetwood Mac, where Lyndsay Buckingham plays what looks like a small-bodied acoustic, but has 24 frets, tuno-o-matic bridge and is laid out like an electric. A beautifully unusual guitar, have you any idea what make or model etc. it is? Thanks

Dave Notts

*The guitar in question was custom made for Lyndsay by Rick Turner; who used to build instruments for the Alembic company. Lyndsay's brief was that he wanted a guitar which was a cross between a Les Paul and an Alembic. It's a solid body guitar with a single pick-up and parametric eq.*

## Pain In The Neck

### ❖ Dear GT

I've been a guitarist for 30 years and have loved every minute of it, but as old age creeps in I have a problem with my neck. It's called cervical spondylosis which means it is now very painful for me to support my guitar in the usual way, hanging round the neck. I wonder if there are other ways of supporting the guitar that you may know of, or maybe strap manufacturers may have something on the market. I did hear once of a guitarist who had his guitar fixed to his belt on a swivel, or maybe your readers might have ideas. Keep up the good work and many thanks.

Dave Pearl  
Blackpool

PS David Mead's book *Rhythm* is £20 well spent if you're learning to read music, but how long does it take to look at a new piece of music full of 16th and dotted eighth notes and play it straight off with no mistakes?

*Sorry to hear about the condition, Dave. If anyone out there knows of an alternative way of supporting a guitar (apart from sitting down - we can work that one out for ourselves!), let us know and we'll publish the details.*

*Glad you like the book, too! Achieving a good level of competence with sight-reading varies from person to person. Just stick at it!*

## More Jazz Notes

### ❖ Dear GT

I am a faithful reader from Norway of your fine magazine. Of the many magazines out now I think yours is one of the best.

However, I miss the *Jazz Standards* by Frank Evans. But, it's also fine to have Martin Taylor in the mag.

As far as I know there is only one magazine for us jazzers: Just *Jazz Guitar* in the USA, to which I am a subscriber. Most guitar mags have little or no jazz-articles of jazz-guitars and your mag is one of the best of the rest. A lot of people out there are waiting for articles like those of Frank Evans. We have enough of rock!

Regards

Paul Holmsensu  
Norway

*Glad we can be of service!*

## Where's Guitar Going?

### ❖ Dear GT

Eh-oh!

You were talking about guitar music and where it's going. Well, I'll tell you...

At the start of the latter half of this century, guitars got popular for listening to and gradually people started buying guitars and playing the songs they heard. They then wrote songs of their own and gradually the music got more and more technically difficult. This went on until eventually, the music got so difficult that people couldn't play the songs they heard, so they just started back to playing pianos and violins and all the stuff their parents wanted them to learn. Then, with the invention of synthesisers, and 'computer-aided music' these



Fryderyk Gabowicz/Redferns

**Oasis: thought to be "turd-like" by at least one Slayer fan**

pianists could write songs and for about a decade, this took over. Then the guitar was rediscovered by people playing easy, strummy songs (such as Oasis). This will eventually lead to the rebirth of all the really cool, fast music like Slayer and Testament etc. And there will be a continuous cycle until there is the invention of a new instrument even more user-friendly than the guitar (probably never).

So there you have it. Despite the fact we are currently listening to mindless turd like Oasis, it will improve. So you can help, by putting loads of metal in your mag. Shame on Phil Hilborne for not putting S for Slayer in his *A-Z Of Riffs*. He'd better remember to put in T for Testament or there'll be hell to pay.

Okay, that's plenty long enough to put in your magazine, so you'll have to put this on a page of its own, a kind of guitarist's philosophy page. Lots of love

Mark  
Teletubby Land  
Mosh on!

*When I threw down the gauntlet and invited people to write and tell us where they thought guitar was going as we approach the Millennium, I didn't think we'd get anyone telling us that the future of music is the resurgence of Death Metal from the dark abyss into which public taste sensibly cast it the first time round!*

*Come on, guys and gals - where are we all headed? No prizes this month, you'll have to do a whole lot better than this! ❖*

## Win guitar goodies

Share with us your guitar joy or sadness. Failing that, write and let us know what you'd like to see in the mag, what you think of it, or give us your thoughts on the guitar world in general. The best letter each month will win a wealth of guitar goodies - so get scribbling!



# Next...

In next month's

# **GUITAR** TECHNIQUE

# Keef!

One of the most influential guitar sounds in rock brought into focus – the tuning, the chords, the solo style. Don't miss it!

## **Eric Johnson**

A full transcription of 'SRV', Eric Johnson's tribute to Stevie Ray Vaughan – plus an exclusive interview!

## **Toto**

Use the force, Luke... Toto's Steve Lukather tears the place apart with some storming riffs!

## **The Stone Roses**

Call them moody, sullen and, er, split up, but the legend lives on! Find out everything you need to know about the Roses' guitar sound in next month's *Lick Library*...

July  
issue on sale  
Tues 19th  
May

July issue on sale Tuesday 19th May – don't miss it!

Reserve your copy of **GUITAR** NOW!  
TECHNIQUES

Just give this form to your newsagent and he'll reserve your copy of *Guitar Techniques*!

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Address.....